

THE
MUSICAL TIMES

AND
SINGING CLASS CIRCULAR.

VOLS. XVII. AND XVIII.

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MUSIC
WITH
SECULAR WORDS,
FROM
VOLS. XVII. AND XVIII.
OF
THE MUSICAL TIMES.

Parting and Meeting.

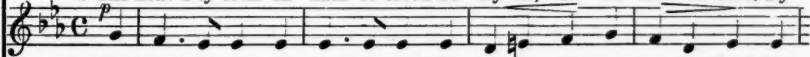
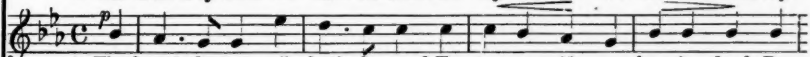
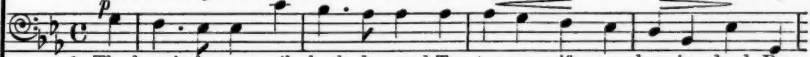

(VOLKSLIED OF MENDELSSOHN.)

Translated from the German by NATALIA MACFARREN.

Arranged for a choir by HENRY LESLIE.

London: NOVELLO, EWER & Co., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Poco sostenuto.

TREBLE. 
 ALTO. 
 TENOR (Sve. lower). 
 BASS. 
 ACCOMP. 

1. The heav'n-ly coun-cil hath de-creed To try us, if we love in-deed, By

dim. pp *cres* *cen* *do.*
 part - ing, by part - ing. Al-tho' 'twixt heav'n and earth there's nought, So bit - ter-ly with
dim. pp *cres* *cen* *do.*
 part - ing, by part - ing. Al-tho' 'twixt heav'n and earth there's nought, So bit - ter-ly with
dim. pp *cres* *cen* *do.*
 part - ing, by part - ing. Al-tho' 'twixt heav'n and earth there's nought, So bit - ter-ly with
dim. pp *cres* *cen* *do.*
 part - ing, by part - ing. Al-tho' 'twixt heav'n and earth there's nought, So bit - ter-ly with

morendo. ppp
 sor - row fraught, As part - ing, as part - ing, yes, part - - - ing!
morendo. ppp
 sor - row fraught, As part - ing, as part - ing, yes, part - - - ing!
morendo. ppp
 sor - row fraught, As part - ing, as part - ing, yes, part - - - ing!
morendo. ppp
 sor - row fraught, As part - ing, as part - ing, yes, part - - - ing!

PARTING AND MEETING.

2. If e'er thou hast a rose - bud fair, And if thou che - rish it with care, Be -

2. If e'er thou hast a rose - bud fair, And if thou che - rish it with care, Be -

2. If e'er thou hast a rose - bud fair, And if thou che - rish it with care, Be -

2. If e'er thou hast a rose - bud fair, And if thou che - rish it with care, Be

dim. *pp* *cres* *cen* *do.*

ware then, be - ware then. Thou'lt see the flow'r that bloom'd at dawn, Ere night is closing

dim. *pp* *cres* *cen* *do.*

ware then, be - ware then. Thou'lt see the flow'r that bloom'd at dawn, Ere night is closing

dim. *pp* *cres* *cen* *do.*

ware then, be - ware then. Thou'lt see the flow'r that bloom'd at dawn, Ere night is closing

dim. *pp* *cres* *cen* *do.*

ware then, be - ware then. Thou'lt see the flow'r that bloom'd at dawn, Ere night is closing

morendo. *ppp*

dead and gone, Pre - pare then, pre - pare then, pre - pare . . then!

morendo. *ppp*

dead and gone, Pre - pare then, pre - pare . . then, pre - pare . . then!

morendo. *ppp*

dead and gone, Pre - pare then, pre - pare then, pre - pare . . then!

morendo. *ppp*

dead and gone, Pre - pare then, pre - pare then, pre - pare . . then!

PARTING AND MEETING.

3. And hast thou one, whom thou dost love, One dear to thee all else a - bove, Thine

3. And hast thou one, whom thou dost love, One dear to thee all else a - bove, Thine

3. And hast thou one, whom thou dost love, One dear to thee all else a - bove, Thine

3. And hast thou one, whom thou dost love, One dear to thee all else a - bove, Thine

dim. on - ly, thine on - ly, Be - fore the ro - ses bloom a - gain, For hap - py hours thou'lt

dim. on - ly, thine on - ly, Be - fore the ro - ses bloom a - gain, For hap - py hours thou'lt

dim. on - ly, thine on - ly, Be - fore the ro - ses bloom a - gain, For hap - py hours thou'lt

dim. on - ly, thine on - ly, Be - fore the ro - ses bloom a - gain, For hap - py hours thou'lt

on - ly, thine on - ly, Be - fore the ro - ses bloom a - gain, For hap - py hours thou'lt

f sigh in vain, So lone - ly, so lone - ly, so lone - - ly!

f sigh in vain, So lone - ly, so lone - ly, so lone - - ly!

f sigh in vain, So lone - ly, so lone - ly, so lone - - ly!

f sigh in vain, So lone - ly, so lone - ly, so lone - - ly!

PARTING AND MEETING.

4. But I would have thee hear a - right, would have thee hear, yes,

4. But I would have thee hear a - right, would have thee hear, yes,

4. But I would have thee hear a - right, would have thee hear, yes,

4. But I would have thee hear a - right, would have thee hear, yes,

hear a-right; When part-ing rends the heart in twain, 'Tis then we say: We

hear a - right; When part-ing rends the heart in twain, 'Tis then we say: We

hear a - right; When part-ing rends the heart in twain, 'Tis then we say: We

hear a - right; When part-ing rends the heart in twain, 'Tis then we say: We

meet a-gain, we meet a-gain, we meet a - gain, we meet a - gain!

meet a-gain, we meet a - gain, we meet a-gain, we meet . . a - gain!

meet a-gain, we meet a - gain, we meet a - gain, we meet a - gain!

meet a-gain, we meet a - gain, we meet a - gain, we meet a - gain!

Also published in Novello's Tonic Sol-fa Series, No. 514, price 1d.

The fairest Flower.

SERENADE FOR FOUR VOICES.

The Words written by J. F. WALLER, LL.D.

Composed by Sir ROBERT P. STEWART.

London: NOVELLO, EWER & Co., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Allegro moderato.

SOPRANO.
The dawn of day is far away, Be-low the eastern steep, And sweet and calm the

ALTO.
The dawn of day is far away, Be-low the eastern steep, And sweet and calm the

TENOR
(8vs. lower).
The dawn of day is far away, Be-low the eastern steep, And sweet and calm the

BASS.
The dawn of day is far away, Be-low the eastern steep, And sweet and calm the

PIANO.
Allegro moderato.
♩ = 104.

cres.
dew, like balm Weighs down the flow'rs, the flow'rs in sleep, And sweet and calm the

cres.
dew, like balm Weighs down the flow'rs in sleep, . . . And sweet and calm the

cres.
dew, like balm Weighs down the flow'rs in sleep, . . . And sweet and calm the

cres.
dew, like balm Weighs down . . . the flow'rs in sleep, And sweet and calm . . . the

cres. - - cen - do.
dew, like balm Weighs down the flow'rs in sleep. But why should sleep my mistress keep With - in her si - lent

cres. - - cen - do.
dew, like balm Weighs down the flow'rs in sleep. But why should sleep my mistress keep With - in her si - lent

cres. - - cen - do.
dew, like balm Weighs down the flow'rs in sleep. But why should sleep my mistress keep With - in her si - lent

cres.
dew, like balm Weighs down the flow'rs in sleep. . . . With - in her si - lent

(5)

THE FAIREST FLOWER.

ff *dim.*

bow'r; Shine forth, and be my love for me, Of all the fair-est flow'r, of
 bow'r; Shine forth, and be my love for me, Of all the fair-est flow'r, of
 bow'r; Shine forth, and be my love for me, Of all the fair-est flow'r, of
 bow'r; Shine forth, and be my love for me, Of all the fair-est flow'r, of

p *rall.*

all the fair-est flow'r.
 all the fair-est flow'r, Shine forth, and be my love for me, Of all the fair-est flow'r.
 all the fair-est flow'r, Shine forth, and be my love for me, Of all the fair-est flow'r.
 all the fair-est flow'r, Shine forth, and be the fair-est flow'r.

f *p*

2. There is no light in heav'n to-night, Save what the stars do make; If
 2. There is no light in heav'n to-night, Save what the stars do make; If
 2. There is no light in heav'n to-night, Save what the stars do make; If
 2. There is no light in heav'n to-night, Save what the stars do make; If

THE FAIREST FLOWER.

thou wilt rise and ope thine eyes, 'Twill seem . . . like morn-ing's break, If

thou wilt rise and ope thine eyes, 'Twill seem like morn-ing's break, . . . If

thou wilt rise and ope thine eyes, 'Twill seem like morn-ing's break, . . . If thou wilt

thou wilt rise and ope thine eyes, 'Twill seem . . . like morn-ing's break, If thou wilt

thou wilt rise and ope thine eyes, 'Twill seem like morning's break. The blithe-some lark shall

thou wilt rise and ope thine eyes, 'Twill seem like morning's break. The blithe-some lark shall

rise and ope thine eyes, 'Twill seem like morning's break. The blithe-some lark shall

rise, . . . and ope thine eyes, 'Twill seem like morning's break. . . .

think the dark Hath vanish'd from the skies, And fill the air with ca - rols

think the dark Hath vanish'd from the skies, And fill the air with ca - rols

think the dark Hath vanish'd from the skies, And fill the air with ca - rols

Hath vanish'd from the skies, And fill the air with ca - rols

THE FAIREST FLOWER.

dim.
 rare, To greet my la-dy's eyes, . . . to greet my la - dy's eyes,
dim.
 rare, To greet my la-dy's eyes, . . . to greet my la - dy's eyes, And fill the air with
dim.
 rare, To greet my la-dy's eyes, . . . to greet my la - dy's eyes, And fill the
dim.
 rare, To greet my la-dy's eyes, to greet my la - dy's eyes, And fill the air with
dim.
cres.
 and fill the air with ca-rols rare, To
cres.
 ca - rols rare To greet my la - dy's eyes, and fill the air with
cres.
 air with ca - rols rare, and fill the air with ca-rols rare, To
cres.
 ca - rols rare, To greet my la - dy's eyes,
cres.
ff *rit.* . . .
 greet my la - dy's eyes, to greet my la - - - dy's eyes.
ff *rit.*
 ca - rols rare, to greet my la - - - dy's eyes.
ff *rit.*
 greet my la - dy's eyes, to greet my la - - - dy's eyes.
ff *rit.*
 to greet my la - - - dy's eyes.

Also published in Novello's Tonic Sol-fa Series, No 91, price 1d.

Ye little birds that sit and sing.

BALLET.

Words by THOMAS HEYWOOD (1615).

Music by RICHARD MANN.

London: NOVELLO, EWER & Co., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Allegro vivace.

TREBLE. Ye lit - tle birds that sit and sing A - midst the sha - dy

ALTO. Ye lit - tle birds that sing A - midst the sha - dy

TENOR. (Svs. lower). Ye lit - tle birds that sing A - midst the sha - dy

BASS. That sing A - midst the sha - dy

ACCOMP. *Allegro vivace.*
♩ = 126.

val - leys, And see how Phil - lis sweet - ly walks With - in her gar - den

val - leys, And see how Phil - lis sweet - ly walks With - in her gar - den

val - leys, And see how Phil - lis sweet - ly walks With - in her gar - den

val - leys, How Phil - lis sweet - ly walks With - in her gar - den

al - leys, Go pret - ty birds a - bout her bower,

al - leys, Go pret - ty birds a - bout her bower,

al - leys, Go pret - ty birds a - bout her bower, Sing pret - ty birds she

al - leys. Sing pret - ty birds she

YE LITTLE BIRDS THAT SIT AND SING.

Sing ... pret-ty birds, pret-ty birds she may not lower, Ah
Go ... pret-ty birds, Sing pret - ty birds she may not lower, Ah
may not lower; Go pret - ty birds, Sing pret - ty birds she may not lower, Ah
may not lower; Go pret - ty birds, Sing pret - ty birds she may not lower,

me! me-thinks I see her frown, Ah me! me-thinks I see her frown; Ye
me! me-thinks I see her frown, Ah me! me-thinks I see her frown;
me! me-thinks I see her frown, Ah me! Ah me! me-thinks I see her frown;

pret - ty wan-tons war - ble, Ye pret - ty wantons war - - ble.
Ye wan tons war - ble, Ye wantons war - - ble.
Ye wan-tons war - ble, Ye pret - ty, pret - ty wantons war - - ble.
Ye pret - ty wantons war - - ble.

YE LITTLE BIRDS THAT SIT AND SING.

Go tell her through your chirp - ing bills, As you by me are

Go tell her through your bills, As you by me are

Go tell her through your bills, As you by me are

Go tell As you by me are

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'Go tell her through your chirp - ing bills, As you by me are'. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

bid - den; To her is on - ly known my love, Which from the world is

bid - den; To her is on - ly known my love, Which from the world is

bid - den; To her is on - ly known my love, Which from the world is

bid - den; is on - ly known my love, Which from the world is

The second system continues the vocal melody and piano accompaniment. The lyrics 'bid - den; To her is on - ly known my love, Which from the world is' are repeated across the vocal staves. The piano accompaniment maintains its rhythmic and harmonic pattern.

hid - den, Go pret - ty birds and tell her so,

hid - den, Go pret - ty birds and tell her so,

hid - den, Go pret - ty birds and tell her so, See that your notes strain

hid - den, See that your notes strain

The third system concludes the piece. The vocal parts sing 'hid - den, Go pret - ty birds and tell her so, See that your notes strain'. The piano accompaniment provides a final harmonic support. The lyrics are distributed across the vocal staves to match the melody.

YE LITTLE BIRDS THAT SIT AND SING.

See . . . that your notes, your notes strain not too low, For

Go . . . pret-ty birds, See that your notes strain not too low, For

not too low; Go pret-ty birds, See that your notes strain not too low, For

not too low; Go pret - ty birds, See that your notes strain not too low,

still me-thinks I see her frown, For still me-thinks I see her frown; Ye

still me-thinks I see her frown, For still me-thinks I see her frown;

still me-thinks I see her frown,

For still, for still me-thinks I see her frown;

pret - ty wan-tons war - ble, Ye pret - ty wantons war - - ble.

Ye wan tons war - ble, Ye wantons war - - ble.

Ye wan-tons war - ble, Ye pret - ty, pret-ty wantons war - - ble.

Ye pret - ty wantons war - - ble.

YE LITTLE BIRDS THAT SIT AND SING.

Oh fly, make haste! see, see she falls In - to a pret - ty

Oh fly, make haste! she falls in - to a pret - ty

Oh fly, make haste! she falls in - to a pret - ty

She falls in - to a pret - ty

slum - ber; Sing round a - bout her ro - sy bed That, wak - ing, she may

slum - ber; Sing round a - bout her ro - sy bed That, wak - ing, she may

slum - ber; Sing round a - bout her ro - sy bed That, wak - ing, she may

slum - ber; a - bout her ro - sy bed That, wak - ing, she may

won - der. Sing to her, 'tis her lo - ver true,

won - der. Sing to her, 'tis her lo - ver true,

won - der. Sing to her, 'tis her lo - ver true, That send - eth love by

won - der. That send - eth love by

YE LITTLE BIRDS THAT SIT AND SING.

That . . sendeth, send - eth love by you and you; And

Her . . lo-ver true, That send - eth love by you and you; And

you and you; Her lo - ver true, That send - eth love by you and you; And

you and you; Her lo - ver true, That send - eth love by you and you;

when you hear her kind re - ply, And when you hear her kind re - ply, Re -

when you hear her kind re - ply, And when you hear her kind re - ply,

when you hear her kind re - ply,

And when, and when you hear her kind re - ply,

ral - len - tan - do.

- turn with plea-sant war - blings, Re - turn with pleasant war - - blings.

ral - len - tan - do.

Re - turn with war - blings, With pleasant war - - blings.

ral - len - tan - do.

Re - turn with war - blings, Re - turn, re - turn with pleasant war - - blings.

ral - len - tan - do.

Re - turn with pleasant war - - blings.

rall.

Parting and Meeting.

The English words written and adapted
by the Rev. J. TROUTBECK, M.A.

CHORAL SONG.

ROBERT SCHUMANN.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Slow.

TREBLE. CHORUS. *p* It is ordain'd, by God's de -

ALTO. CHORUS. *p* It is ordain'd, by God's de -

TENOR (sve. lower). CHORUS. *p* It is ordain'd, by God's de -

BASS. CHORUS. *p* It is ordain'd, by God's de -

PIANO. *Slow. p dol.* ♩ = 66.

Solo. CHORUS.

- cree, That love must yield, tho' strong it be, To part ing, to part-ing, to part - ing. A - las! of

- cree, That love must yield, tho' strong it be, To part - ing. A - las! of

- cree, That love must yield, tho' strong it be, To part - ing. A - las! of

- cree, That love must yield, tho' strong it be, To part - ing. A - las! of

Solo. CHORUS.

this world's grievous things, The bosom nought so sore - ly wrings, As parting, as parting, as part -

this world's grievous things, The bosom nought so sore - ly wrings, As part -

this world's grievous things, The bosom nought so sore - ly wrings, As part -

this world's grievous things, The bosom nought so sore - ly wrings, As part -

PARTING AND MEETING.

Solo.
pp
 - ing! The ten - der flow'r af - fec - tion gave Thou would'st from dying time - ly save: Be - think thee: Thy
Solo.
pp
 - ing! The ten - der flow'r af - fec - tion gave Thou would'st from dying time - ly save: Be - think thee: Thy
Solo.
pp
 - ing! The ten - der flow'r af - fec - tion gave Thou would'st from dying time - ly save: Be - think thee: Thy
Solo.
pp
 - ing! The ten - der flow'r af - fec - tion gave Thou would'st from dying time - ly save: Be - think thee:

CHORUS.
pp
 rose that in the morning blooms, Will droop and fade ere evening comes: Bethink thee, bethink
CHORUS.
pp
 rose that in the morning blooms, Will droop and fade ere evening comes: Bethink thee, bethink
CHORUS.
pp
 rose that in the morning blooms, Will droop and fade ere evening comes: Bethink thee, bethink
CHORUS.
pp
 Will droop and fade ere evening comes: Bethink thee, be - think
pp
cres.

Solo.
pp
 thee, Will droop and fade ere even - ing comes, will droop and fade ere even - ing comes.
Solo.
pp
 thee, Will droop and fade ere even - ing comes, will droop and fade ere even - ing comes.
Solo.
pp
 thee, Will droop and fade ere even - ing comes, will droop and fade ere even - ing comes.
Solo.
pp
 thee, Will droop and fade ere even - ing comes, will droop and fade ere even - ing comes.
CHORUS.
pp
 thee, Will droop and fade ere even - ing comes, will droop and fade ere even - ing comes.

PARTING AND MEETING.

Or is a life made wholly thine, Around thine

Or is a life made wholly thine, Around thine

Or is a life made wholly thine, Around thine

Or is a life made wholly thine, Around thine

SOLO. inmost heart to twine; Thine own one, thine own one, thine own one. Yet all too soon shalt thou be

CHORUS. inmost heart to twine; Thine own one. Yet all too soon shalt thou be

inmost heart to twine; Thine own one. Yet all too soon shalt thou be

inmost heart to twine; Thine own one. Yet all too soon shalt thou be

SOLO. left, Of her thou hold-est dear be-reft; A lone one, a lone . . . one.

SOLO. left, Of her thou hold-est dear be-reft; A lone one, a lone . . . one. **CHORUS.**

SOLO. left, Of her thou hold-est dear be-reft; A lone one, a lone one. **CHORUS.**

SOLO. left, Of her thou hold-est dear be-reft; A lone one. **CHORUS.**

PARTING AND MEETING.

CHORUS. *cres.* SOLO. *pp*

A lone one, a lone one! Now can'st thou read my mean - ing

CHORUS. *cres.* SOLO. *pp*

A lone one, a lone one! Now can'st thou read my mean - ing

hold - est dear be - ref; A lone one, a lone one! Now can'st thou read my mean - ing

CHORUS. *cres.* SOLO. *pp*

hold - est dear be - ref; A lone one, a lone one! Now can'st thou read my mean - ing

CHORUS. *pp* SOLO. *pp* CHORUS. *ritard.*

plain, yea, read it plain: When men must part, in joy or pain, With hope they cry,

CHORUS. *pp* SOLO. *pp* CHORUS. *ritard.*

plain, yea, read it plain: When men must part, in joy or pain, With hope they cry,

CHORUS. *pp* SOLO. *pp* CHORUS. *ritard.*

plain, yea, read it plain: When men must part, in joy or pain, With hope they cry,

CHORUS. *pp* SOLO. *pp* CHORUS. *ritard.*

plain, yea, read it plain: When men must part, in joy or pain, With hope they cry,

pp Adagio.

"We meet a - gain, we meet a - gain!"

pp

"We meet a - gain, we meet a - gain!"

pp

"We meet a - gain, we meet, we meet a - gain!"

pp

"We meet a - gain, we meet a - gain!"

Adagio.

The Instrumental Accompaniments, 2 Flutes, 2 Oboes, 2 Clarionets, 2 Bassoons, and 2 Horns, may be had in MS. from the Publishers.

The Owl.

PART-SONG.

Words by ALFRED TENNYSON.

DEDICATED TO HENRY LESLIE.

Music by E. SILAS.

London: NOVELLO, EWER & Co., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Allegro con spirito.

TREBLE. *pp* When cats run home and light is come, And dew is cold up -

ALTO. *pp* When cats run home and light is come, And dew is cold up -

TENOR
(Sre. lower). *pp* When cats run home and light is come, And dew is cold up -

BASS. *pp* When cats run home and light is come, And dew is cold up -

PIANO. *pp* *Allegro con spirito.*

- on the ground, And the far - off stream is dumb, is dumb, And the

- on the ground, And the far - off stream is dumb, is dumb, And the

- on the ground, And the far - off stream is dumb, is dumb, And the

- on the ground, And the far - off stream is dumb, is dumb, And the

whir-ring sail goes round, . . And the whirring sail goes round, A - lone, and

whir-ring sail goes round, . . And the whir-ring sail goes round, A - lone, and

whir - ring sail goes round, And the whir-ring sail goes round, A - lone, and

whir - ring sail goes round, . . And the whir-rings sail goes round, A - lone, and

Also published in Novello's Tonic Sol-fa Series, No. 12, price 1d.

THE OWL.

f warm-ing his five wits, The white owl.. in the bel - fry
f warm-ing his five wits, The white owl.. in the bel - fry
f warm-ing his five wits, The white owl.. in the bel - fry
f warm-ing his five wits, The white owl.. in the bel - fry

pp sits, in the bel - fry sits,
pp sits, in the bel - fry sits,
pp sits, in the bel - fry sits,
pp sits, The white owl, the white owl in the bel - fry sits, The white

pp *rall.* in the bel - fry sits. *a tempo.* When mer - ry milk - maids
pp *rall.* in the bel - fry sits. *a tempo.* When mer - ry milk - maids
pp *rall.* in the bel - fry sits. *a tempo.* When mer - ry milk - maids
pp *rall.* owl, the white owl in the bel - fry sits. *a tempo.* When mer - ry milk - maids
pp *rall.* *p a tempo.*

THE OWL.

click the latch, And rare-ly smells the new-mown hay, And the cock . . hath

click the latch, And rare-ly smells the new-mown hay, And the cock . . hath

click the latch, And rare-ly smells the new-mown hay, And the cock . . hath

click the latch, And rare-ly smells the new-mown hay, And the cock . . hath

sempre ff
sung be-neath the hatch Twice or thrice his roun-de-lay, Twice or thrice his

sempre ff
sung be-neath the hatch Twice or thrice his roun-de-lay, Twice or thrice his

sempre ff
sung be-neath the hatch Twice or thrice his roun-de-lay, Twice or thrice his

sempre ff
sung be-neath the hatch Twice or thrice his roun-de-lay, Twice or thrice his

roun-de-lay, Twice or thrice his roun-de-lay, Twice or thrice his roun-de-lay, A -

roun-de-lay, Twice or thrice his roun-de-lay, Twice or thrice his roun-de-lay, A -

- lay, Twice or thrice his roun-de-lay, . . A -

- lay, Twice or thrice his roun-de-lay, . . A -

THE OWL.

lone, .. and warm-ing his five wits, *ff* The white owl .. *pp*

lone, .. and warm-ing his five wits, *ff* The white owl .. *pp*

lone, .. and warm-ing his five wits, *ff* The white owl .. *pp*

lone, .. and warm-ing his five wits, *ff* The white owl .. *pp*

in the bel - fry sits, in the bel - fry sits,

in the bel - fry sits, in the bel - fry sits,

in the bel - fry sits, in the bel - fry sits,

in the bel - fry sits, The white owl, the white owl in the bel - fry sits, The white owl, the white owl in the bel - fry sits.

rall. in the bel - fry .. sits. *pp*

rall. in the bel - fry sits. *pp*

rall. in the bel - fry sits. *pp*

rall. in the bel - fry sits. *pp*

owl, the white owl . . . in the bel - fry sits.

rall. *pp*

Soldiers' Lobe.

FOUR-PART SONG FOR MEN'S VOICES.

F. KÜCKEN.

London: NOVELLO, EWER & Co., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Con anima.

ALTO
(8ve. lower).

1st
TENOR
(8ve. lower).

2nd
TENOR
(8ve. lower).

BASS.

PIANO.
ad lib.
= 100.

1. Be - fore the morning sun is beam - ing, And soldiers of their conquests are
2. And while the call to arms is peal - ing, Each soldier to his true love is

1. Be - fore the morning sun is beam - ing, And soldiers of their conquests are
2. And while the call to arms is peal - ing, Each soldier to his true love is

1. Be - fore the morning sun is beam - ing, And soldiers of their conquests are
2. And while the call to arms is peal - ing, Each soldier to his true love is

1. Be - fore the morning sun is beam - ing, And soldiers of their conquests are
2. And while the call to arms is peal - ing, Each soldier to his true love is

Con anima.

f

sf *un poco lento.*

dream - ing, The drum re-sounds to arms, to arms.
steal - ing, Per - haps to bid the last fare - well. *un poco lento.*

dream - ing, The drum re-sounds to arms, to arms. } *Di - de -*
steal - ing, Per - haps to bid the last fare - well. } *un poco lento.*

dream - ing, The drum re-sounds to arms, to arms. } *Di - de -*
steal - ing, Per - haps to bid the last fare - well. } *un poco lento.*

dream - ing, The drum re-sounds to arms, to arms. } *Di - de -*
steal - ing, Per - haps to bid the last fare - well. } *un poco lento.*

sf *p* *pp*

* These three bars are usually sung as though written thus:—

poco rit. *un poco lento.*

drum re-sounds to arms, to arms, Drr - rub dub dub, Drr - rub dub dub, Dr - r, &c.

Also published in Novello's Tonic Sol-fa Series, No. 516, price 1d.

SOLDIERS' LOVE.

SOLO con espress.

Dear - est maid, now fare . . . thee

- rum dum dum, di - de-rum dum dum, di - de - rum dum dum, di - de-rum dum dum, di - de -

- rum dum dum, di - de-rum dum dum, di - de - rum dum dum, di - de-rum dum dum, di - de -

- rum dum dum, di - de-rum dum dum, di - de - rum dum dum, di - de-rum dum dum, di - de -

- well, Dear - est maid, now fare . . . thee

- rum dum dum, di - de-rum dum dum, di - de - rum dum dum, di - de-rum dum dum, di - de -

- rum dum dum, di - de-rum dum dum, di - de - rum dum dum, di - de-rum dum dum, di - de -

- rum dum dum, di - de-rum dum dum, di - de - rum dum dum, di - de-rum dum dum, di - de -

SOLDIERS' LOVE.

TUTTI. *f* *poco riten.* *p* **SOLO.** *f* *poco riten.* *a tempo.* **TUTTI.** *f* *a tempo.*

well, Dear-est maid, now fare thee well, now fare . . thee well, Dear-est maid, now fare thee

- rum, Dear-est maid, now fare thee well, now fare thee well. Dear-est maid, now fare thee

- rum, Dear-est maid, now fare thee well, now fare thee well, Dear-est maid, now fare thee

- rum, Dear-est maid, now fare thee well, now fare thee well, Dear-est maid, now fare thee

f *f p poco riten.* *f a tempo.*

SOLO. *f* *ritard.* **TUTTI.** *f*

well, . . now fare . . thee well, fare-well, fare - well . .

f p *ritard.* *p* *ritard.* *f*

well, fare thee well, fare-well, fare - well . .

f p *ritard.* *p* *ritard.* *f*

well, fare thee well, fare-well, fare - well . .

f p *ritard.* *p* *ritard.* *f*

well, fare thee well, fare-well, fare - well . .

f p *p ritard.* *f*

SOLDIERS' LOVE.

a tempo.

3. While un - disturb'd all o - thers are sleep - ing, Her bright eyes thro' the case - ment are
 4. Fare - well, dear maid, and cease thy weep - ing, We all are here in Hea - ven's

3. While un - disturb'd all o - thers are sleep - ing, Her bright eyes thro' the case - ment are
 4. Fare - well, dear maid, and cease thy weep - ing, We all are here in Hea - ven's

3. While un - disturb'd all o - thers are sleep - ing, Her bright eyes thro' the case - ment are
 4. Fare - well, dear maid, and cease thy weep - ing, We all are here in Hea - ven's

a tempo.

f

sf *Dal Segno.*

peep - ing, The drum a - rous'd a - larm and fear.
 keep - ing, The sol - dier's bride will true re - main.

sf *un poco lento.* *pp*

peep - ing, The drum a - rous'd a - larm and fear. } Di-de-
 keep - ing, The sol - dier's bride will true re - main. } *un poco lento.* *pp*

sf *un poco lento.* *pp*

peep - ing, The drum a - rous'd a - larm and fear. } Di-de-
 keep - ing, The sol - dier's bride will true re - main. } *un poco lento.* *pp*

sf *p* *pp* *Dal Segno.*

The Last Wild Rose.

Written by GEORGE MACFARREN.

Composed by G. A. MACFARREN.

London: NOVELLO, EWER & Co., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Andante.

TREBLE. *p* Lin-ger-ing rose, I long to take thee From thy bleak and thorny bow'r; Yet, a -

ALTO. *p* Lin-ger-ing rose, I long to take thee From thy bleak and thorny bow'r;

TENOR (sve. lower). *p* Lin-ger-ing rose, I long to take thee From thy bleak and thorny bow'r;

BASS. *p* Lin-ger-ing rose, I long to take thee From thy bleak and thorny bow'r;

ACCOMP. *p* *♩* = 80.

- las! yet, a - las! what charm could make thee Live with me . . .

a - las! a - las! What charm could make thee Live with

a - las! a - las! What charm could make thee Live with

a - las! a - las! What charm could make thee Live with

... one sin-gle hour, one sin-gle hour? Shall I quit thee, then, for ev-er;

me ... one sin-gle hour, one sin-gle hour? Shall I quit thee, then, for ev-er;

me one sin-gle hour, one sin-gle hour? Shall I quit thee, then, for ev-er;

me one sin-gle hour, one sin-gle hour? Shall I quit thee, then, for ev-er;

THE LAST WILD ROSE.

Leave thee for the blight to soil; For the stor - my wind to se - ver, For the stor-my
 Leave thee for the blight to soil; For the stor - my wind to
 Leave thee for the blight to soil; For the stor - my wind to se - ver;
 Leave thee for the blight to soil; For the stor-my wind to se - ver, For the stor - my
 wind to se - ver; Shall I leave thee, shall I leave thee for some
 se - ver, Or some ru-der hand to spoil? Or some
 Shall I leave thee, shall I leave thee for some
 wind to se - ver, Or some
 ru - der hand to spoil? No, no, no, in pi - ty,
 ru - der hand to spoil? No, no, no, in pi - ty,
 ru - der hand to spoil? No, no, in pi - ty, no, . . . no, in
 ru - der hand to spoil? No, no, no, in pi - ty,

THE LAST WILD ROSE.

in . . pi - ty I will pluck thee. Live thy span, my hon-our'd

in pi - ty I will pluck thee. Live thy span, my hon our'd

pi - ty, in . . pi - ty I will pluck thee. Live thy span, my hon-our'd

in pi - ty I will pluck thee. Live thy span, my hon-our'd

guest! And when Death's cold hand hath struck thee, Die,

guest! And when Death's cold hand hath struck thee, Die,

guest! And when Death's cold hand hath struck thee, Die, pp

guest! And when Death's cold hand hath struck thee, Die,

cresc. die, when Death hath struck thee, up-on a faith - ful

cresc. die, when Death hath struck thee, up-on a faith - ful

cresc. die, die, die, up-on a faith - ful

cresc. die, when Death hath struck thee, up-on a faith - ful

THE LAST WILD ROSE.

breast, up-on a faith-ful breast, up-on a faith-ful breast, . . .

breast, up-on a faith-ful breast, up-on a faith-ful breast, . . .

breast, up-on a faith-ful breast, up-on a faith-ful breast, . . .

breast, up-on a faith-ful breast, up-on a faith-ful breast, . . .

a faith-ful, faith-ful, faith-ful breast. Lin-ger-ing

a faith-ful, faith-ful, faith-ful breast.

a faith-ful, faith-ful, faith-ful breast.

a faith-ful, faith-ful, faith-ful breast.

rose, . . . lingering rose, lin-ger-ing rose. . .

Lingering rose, lingering rose, lin-ger-ing rose. . .

Lingering rose, lingering rose, lin-ger-ing rose. . .

Lingering rose, lingering rose, lin-ger-ing rose. . .

Tell me, Flora.

Words by M. DEIGH.

PART-SONG.

Music by CIRO PINSUTI.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 60 & 61, Queen Street (E.C.)

Moderato cantabile.

SOPRANO.

1. Tell me, Flo - ra, tell me tru - ly, Why this
2. Tell me, when soft ze - phyrs play - ing, Spor - tive

ALTO.

1. Tell me, Flo - ra, tell me tru - ly, Why this
2. Tell me, when soft ze - phyrs play - ing, Spor - tive

TENOR
(Sve lower).

1. Tell me, Flo - ra, tell me tru - ly, Why this
2. Tell me, when soft ze - phyrs play - ing, Spor - tive

BASS.

1. Tell me, Flo - ra, tell . . me tru - ly, Why this
2. Tell me, when soft ze - phyrs play - ing, Spor - tive

Moderato cantabile.

ACCOMP.
♩ = 120.

cres.

heart no more is free, . . . Why my thoughts are
thro' the lea - fy dell, . . . Why they sound like

cres.

heart no more is free, . . . Why my thoughts are
thro' the lea - fy dell, . . . Why they sound like

cres.

heart no more is free, . . . Why my thoughts are
thro' the lea - fy dell, . . . Why they sound like

cres.

heart no more is free, . . . Why my thoughts are
thro' the lea - fy dell, . . . Why they sound like

cres.

Also published in Novello's Tonic Sol-fa Series, No. 367, price 1½d.

TELL ME, FLORA.

so . . un - ru - ly, Why . . they on - ly turn to
 voi - ces say - ing, Flo - ra scarce on earth should

so . . un - ru - ly, Why they on - ly turn to
 voi - ces say - ing, Flo - ra scarce on earth should

so un - ru - ly, Why . . they on - ly turn to
 voi - ces say - ing, Flo - ra scarce on earth should

so . . un - ru - ly, Why they on - ly turn to
 voi - ces say - ing, Flo - ra scarce on earth should

pp e legato.
 thee? If a stu - dious mood comes o'er me,
 dwell? Why, when o'er the wa - ters steal - ing,

pp e legato.
 thee? If a stu - dious mood comes o'er me,
 dwell? Why, when o'er the wa - ters steal - ing,

pp e legato.
 thee? If a stu - dious mood comes o'er me,
 dwell? Why, when o'er the wa - ters steal - ing,

pp e stacc.
 thee? If a stu - dious mood comes o'er me,
 dwell? Why, when o'er the wa - ters steal - ing,

pp e legato.
pp e stacc.

TELL ME, FLORA.

mf

And to read - ing I . . in - cline, Tell me why I
Vil - lage bells' sweet mea - sures come, This the bur - den

mf

And to read - ing I . . in - cline, Tell me why I
Vil - lage bells' sweet mea - sures come, This the bur - den

mf

And to read - ing I in - cline, Tell me why I
Vil - lage bells' sweet mea - sures come, This the bur - den

mf

And to read - ing I in - cline, Tell me why I
Vil - lage bells' sweet mea - sures come, This the bur - den

mf

And to read - ing I in - cline, Tell me why I
Vil - lage bells' sweet mea - sures come, This the bur - den

mf

see be - fore me Flo - ra's name in ev - 'ry line? . .
of their peal - ing, Flo - ra, hast - en to thine home. . .

mf

see be - fore me Flo - ra's name in ev - 'ry line?
of their peal - ing, Flo - ra, hast - en to thine home. . .

mf

see be - fore me Flo - ra's name in ev - 'ry line? . .
of their peal - ing, Flo - ra, hast - en to thine home. . .

mf

see be - fore me Flo - ra's name in ev - 'ry line? . .
of their peal - ing, Flo - ra, hast - en to thine home. . .

mf

see be - fore me Flo - ra's name in ev - 'ry line? . .
of their peal - ing, Flo - ra, hast - en to thine home. . .

TELL ME, FLORA.

a tempo. *p* *cres.*

Tell me, Flo - ra, tell . . me tru - ly, Why . . my thoughts but
 Tell me, Flo - ra, tell . . me tru - ly, Why . . this heart no

a tempo. *p* *cres.*

Tell me, Flo - ra, tell . . me tru - ly, Why my thoughts but
 Tell me, Flo - ra, tell . . me tru - ly, Why this heart no

a tempo. *p* *cres.*

Tell me, Flo - ra, tell me tru - ly, Why . . my thoughts but
 Tell me, Flo - ra, tell me tru - ly, Why . . this heart no

a tempo. *p* *cres.*

Tell me, Flo - ra, tell . . me tru - ly, Why my thoughts but
 Tell me, Flo - ra, tell . . me tru - ly, Why this heart no

a tempo. *p* *cres.*

Tell me, Flo - ra, tell . . me tru - ly, Why my thoughts but
 Tell me, Flo - ra, tell . . me tru - ly, Why this heart no

ritenuto. *dim.* *rall.*

turn to thee? . . Why my thoughts but turn to thee?
 more is free? Why this heart no more is free?

rall.

turn to thee? Why my thoughts but turn to thee?
 more is free? Why this heart no more is free?

rall.

turn to thee? Why my thoughts but turn to thee?
 more is free? Why this heart no more is free?

rall.

turn to thee? Why my thoughts but turn to thee?
 more is free? Why this heart no more is free?

ritenuto. *dim.* *rall.*

turn to thee? Why my thoughts but turn to thee?
 more is free? Why this heart no more is free?

When Twilight's parting flush.

Poetry by HORACE SMITH.

Music by H. LAHER.

London: NOVELLO, EWER & Co., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Andante.

1st TREBLE. When twi-light's part-ing flush Turns to the pur-ple sha-dows

2nd TREBLE. When twi-light's part-ing flush Turns to the pur-ple sha-dows

TENOR (Sve. lower). When twi-light's part-ing flush Turns to the pur-ple sha-dows

BASS. When twi-light's part-ing flush Turns to the pur-ple sha-dows

PIANO. *p* = 58.

dim, And the sea with gen-tle hush Breathes a dul-cet ves-per

dim, And the sea with gen-tle hush Breathes a dul-cet ves-per

dim, And the sea with gen-tle hush Breathes a dul-cet ves-per

dim, And the sea with gen-tle hush Breathes a dul-cet ves-per

hymn, 'Tis sweet to hear the breeze,

hymn, 'Tis sweet to hear, to hear the breeze, 'Tis sweet to

hymn, 'Tis sweet to hear, . . . to hear . . . the breeze,

hymn, 'Tis sweet to hear the breeze, . . .

WHEN TWILIGHT'S PARTING FLUSH.

'Tis sweet to hear, . . 'tis sweet to hear the breeze Join in the lul-la-by a -
 hear, to hear, . . 'tis sweet to hear the breeze Join in the lul-la-by a -
 'Tis sweet, 'tis sweet to hear the breeze Join in the lul-la-by a -
 Join in the lul-la-by a -

- bove— But oh! more sweet than these, but oh! more sweet than
 - bove— But oh! more sweet than these, but oh! more sweet than
 - bove— But oh! more sweet than these, but oh! more sweet than
 - bove— But oh! more sweet than these, but oh! more sweet than

cres. *dim.*
 these, Is the voice of one we love, . . is the voice of one we love.
cres. *dim.*
 these, Is the voice of one we love, is the voice of one we love.
cres. *dim.*
 these, Is the voice of one we love, is the voice of one we love.
cres. *dim.*
 these, Is the voice of one we love, is the voice of one we love.

Flow, O my Tears.

MADRIGAL FOR S.A.T.B.

Composed by JOHN BENET, A.D. 1599.

London: NOVELLO, EWER & Co., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.): also in New York.

Andante. *pp*

SOPRANO. Flow, O my

ALTO. *pp* Flow, . . . O my tears, flow, O my tears, and

TENOR
(see. lower.) *pp* Flow, O my tears, and . . . cease . . . not, flow, . . . O my

BASS. *pp* Flow, . . . O my tears, . . . and cease not, and

Andante.

PIANO.
♩ = 72. *pp*

tears, flow, . . . my tears, flow, . . . my tears, and cease . . .

cease not, and cease not, . . . flow, . . . my tears, and cease

tears, and cease not, flow, . . . my tears, flow, . . . my tears, and cease

cease . . . not, flow, O my tears, flow, and cease . . .

ppp

not. A - las! these your spring - tides, a -

ppp not. A - las! these your spring - tides, a - las! these your

not. A - las! these your spring - tides, *ppp* a -

not, and cease not. A - las! these your . . . spring-

FLOW, O MY TEARS.

- las! these your . . . spring - tides me - thinks in - crease not.
 . . . spring-tides methinks in - crease not, me - thinks in - crease not.
 - las! these your . . . spring - tides me - thinks in - crease not.
 tides in - crease not, me-thinks in - crease not.

f Oh! . . . when, *pp* Oh! . . . when be - gin you *f* to swell so
f Oh! . . . when, *pp* Oh! . . . when be - gin you *f* to swell so
f Oh! when, *pp* Oh! when be - gin you to swell so high that I may
f Oh! when, . . . Oh! when be - gin you to swell so high that I may

f high, that I may drown me in you, that . . . I may drown me in you?
p high, that I may drown me in you, that I may drown me in you?
p drown, that I may drown me in you, that I may drown me . . . in you?
p drown me in you, that I may drown me in you?

Home.

Words by KNIGHT.

Composed by Sir JULIUS BENEDICT.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Moderato, but with spirit.

TREBLE.

The dear - est spot on earth to me Is Home, sweet
taught my heart the way to prize My Home, sweet

ALTO.

The dear - est spot on earth to me Is Home, sweet
taught my heart the way to prize My Home, sweet

TENOR
(Sve. lower).

The dear - est spot on earth to me Is Home, sweet
taught my heart the way to prize My Home, sweet

BASS.

The dear - est spot on earth to me Is Home, sweet
taught my heart the way to prize My Home, sweet

Moderato, but with spirit.

ACCOMP.
ad. lib.
♩ = 104.

Home! The fai - ry land I long to see Is Home, sweet Home!
Home! I've learn'd to look with lov - er's eyes, On Home, sweet Home!

Home! The fai - ry land I long to see Is Home, sweet Home! There, how
Home! I've learn'd to look with lov - er's eyes, On Home, sweet Home! There, where

Home! The fai - ry land I long to see Is Home, sweet Home!
Home! I've learn'd to look with lov - er's eyes, On Home, sweet Home!

Home! The fai - ry land I long to see Is Home, sweet Home!
Home! I've learn'd to look with lov - er's eyes, On Home, sweet Home!

Also published in Novello's Tonic Sol-fa Series, No. 223, price 1d.

HOME.

There, how charm'd the sense of hear - ing, There, where love is so en - dear - ing,
 There, where vows are du - ly plight - ed, There, where hearts are so u - ni - ted.

charm'd, how charm'd the sense of hear - ing, There, where love is so en - dear - ing,
 vows, where vows are du - ly plight - ed, There, where hearts are so u - ni - ted,

There, how charm'd the sense of hear - ing, There, where love is so en - dear - ing,
 There, where vows are du - ly plight - ed, There, where hearts are so u - ni - ted,

There, how charm'd the sense of hear - ing, There, where love is so en - dear - ing,
 There, where vows are du - ly plight - ed, There, where hearts are so u - ni - ted,

All is not so cheer-ing, As Home, sweet Home! All the world is not so
 All the world I've slighted, For Home, sweet Home! All the world besides I've

All is not so cheer-ing, As Home, sweet Home! All the world is not so
 All the world I've slighted, For Home, sweet Home! All the world besides I've

All the world is not so cheer-ing, As Home, as Home, sweet Home! All the world is not so
 All the world besides I've slight-ed, For Home, for Home, sweet Home! All the world besides I've

All is not so cheer-ing, As Home, sweet Home! All the world is not so
 All the world I've slighted, For Home, sweet Home! All the world besides I've

HOME.

ff cheer - ing, As Home, sweet Home! *pp* There, where
 slight - ed, For Home, sweet Home! There, where

cheer - ing, As Home, sweet Home! *pp* There, where
 slight - ed, For Home, sweet Home! There, where

pp cheer - ing, As Home, sweet Home! *cres.* There, how charm'd the sense of hear - ing, There, where
 slight - ed, For Home, sweet Home! There, where vows are tru - ly plight-ed, There, where

pp cheer - ing, As Home, sweet Home! *p* There, where
 slight - ed, For Home, sweet Home! There, where

ff *pp* *cres.* *p*

cres. *dim.* *pp*
 love is so en-dear-ing, All the world is not so cheer-ing, As Home, sweet
 hearts are so u - ni - ted, All the world be-sides I've slight-ed, For Home, sweet

dim. *pp*
 love is so en-dear-ing, As Home, sweet
 hearts are so u - ni - ted, For Home, sweet

f *dim.* *pp*
 love is so en-dear-ing, As Home, sweet
 hearts are so u - ni - ted, For Home, sweet

dim. *pp*
 love is so en-dear-ing, As Home, sweet
 hearts are so u - ni - ted, For Home, sweet

cres. *f* *dim.* *pp*

HOME.

dol. 1st time.

Home! All the world is not so cheer-ing, As Home, sweet Home! I've
 Home! All the world besides I've slight-ed, For Home, sweet Home!

ppp

Home! As Home, sweet Home! I've
 Home! For Home, sweet Home!

ppp

Home! As Home, sweet Home! I've
 Home! For Home, sweet Home!

ppp

Home! As Home, sweet Home! I've
 Home! For Home, sweet Home!

dol. *ppp* *f*

2nd time. *rall.*

Home! . . . For Home, sweet Home!

rall.

Home! All the world be - sides I've slight - ed, For Home, sweet Home!

rall.

Home! All the world be - sides I've slight - ed, For Home, sweet Home!

rall.

Home! . . . For Home, sweet Home!

rall.

"It is This."

From Moore's "Lalla Rookh."

A. C. MACKENZIE. Op. 8, No. 1.

London: NOVELLO, EWER & CO., 1, Berners St. (W.), and 80, 81, Queen St., Cheapside (E.C.); also in New York.

Allegretto con grazia.

TREBLE. *mf* *f* *pp*
Come hi - ther, come hi - ther, by night and by

ALTO. *mf* *f* *pp*
Come hither, come hi - ther, come hi - ther, by night and by

TENOR (Sve. lower). *mf* *f* *pp*
Come hither, come hither, come, come hi - ther, by night and by

BASS. *mf* *f*
Come hither, come hi - ther, come hi - ther,

ACCOMP. *ad lib.*
mf *f* *pp*
♩ = 132.

day, We lin - ger in plea-sures that ne - ver, that ne - ver, that ne - ver are

day, We lin - ger in plea-sures that ne - ver, that ne - ver are

day, We lin - ger in plea-sures that ne - ver, that ne - ver, that ne - ver are

We lin - ger in plea-sures that ne - ver, that ne - ver, that ne - ver are

gone; Like the waves of the sum-mer, as one dies a - way, An - o - ther as

gone; Like the waves of the sum-mer, as one dies a - way, An - o - ther as

gone; Like the waves of the sum-mer, as one dies a - way, An - o - ther as

gone; Like the waves of the sum-mer, as one dies a - way, as

IT IS THIS.

cres.
sweet and as shin-ing comes on. And the love that is o'er, in ex - pir-ing, gives
cres.
sweet and as shin-ing comes on. And the love that is o'er, in ex - pir-ing, gives
cres.
sweet and as shin-ing comes on. And the love that is o'er, in ex - pir-ing, gives
cres.
sweet and as shin-ing comes on. And the love that is o'er, in ex - pir-ing, gives

rit. molto. *ff a tempo.*
birth To a new one as warm, as un - e-qualled in bliss; And oh! if there
rit. molto. *ff a tempo.*
birth To a new one as warm, as un - e-qualled in bliss; And oh! if there
rit. molto. *ff a tempo.*
birth To a new one as warm, as un - e-qualled in bliss; And oh! if there
rit. molto. *ff a tempo.*
birth To a new one as warm, as un - e-qualled in bliss; And oh! if there

rall. molto.
be an E - ly-sium on earth, It is this, it is this, it is this, it is this.
pp rall. molto.
be an E - ly-sium on earth, It is this, it is this, it is this.
rall. molto.
be an E - ly-sium on earth, It is this, it is this.
pp rall. molto.
be an E - ly-sium on earth, It is this.

IT IS THIS.

Tempo 1mo.

mf Here mai - dens are *f* sigh - ing, and *pp* fra - grant their

mf Here mai - dens, here mai - dens are *f* sigh - ing, and *pp* fra - grant their

mf Here mai - dens are sigh - ing, are . . . sigh - ing, and *pp* fra - grant their

mf Here mai - dens, here mai - dens are sigh - ing,

Tempo 1mo.

mf *f* *pp*

sigh As the flow'r of the Am - ra, the flow'r of the Am - ra just oped by a

sigh As the flow'r of the Am - ra, the Am - ra just oped by a

sigh As the flow'r of the Am - ra, the flow'r of the Am - ra just oped by a

pp As the flow'r of the Am - ra, the flow'r of the Am - ra just oped by a

f

pp bee; And pre - cious their tears as that rain from the sky, Which turns in - to

pp bee; And pre - cious their tears as that rain from the sky, Which turns in - to

pp bee; And pre - cious their tears as that rain from the sky, Which turns in - to

pp bee; And pre - cious their tears as that rain from the sky, in - to

pp *mf*

IT IS THIS.

cres.
 pearls as it falls in the sea. Oh! think what the kiss and the smile must be
cres.
 pearls as it falls in the sea. Oh! think what the kiss and the smile must be
cres.
 pearls as it falls in the sea. Oh! think what the kiss and the smile must be
cres.
 pearls as it falls in the sea. Oh! think what the kiss and the smile must be

worth, When the sigh and the tear are so per-fect in bliss; And own, if there
 worth, When the sigh and the tear are so per-fect in bliss; And own, if there
 worth, When the sigh and the tear are so per-fect in bliss; And own, if there
 worth, When the sigh and the tear are so per-fect in bliss; And own, if there

be an E - ly - sium on earth, It is this, it is this, it is this, it is this.
 be an E - ly - sium on earth, It is this, it is this, it is this.
 be an E - ly - sium on earth, It is this, it is this.
 be an E - ly - sium on earth, It is this.

pp *rall. molto.*
pp *rall. molto.*
pp *rall. molto.*
pp *rall. molto.*

rit. molto. *ff a tempo.*
rit. molto. *ff a tempo.*
rit. molto. *ff a tempo.*
rit. molto. *ff a tempo.*

pp *rall. molto.*
pp *rall. molto.*
pp *rall. molto.*
pp *rall. molto.*

IT IS THIS.

Tempo lmo.

mf Here spar-kles the *f* nec-tar that, hal-low'd by *pp*

mf Here spar-kles, here spar-kles the *f* nec-tar that, hal-low'd by *pp*

mf Here spar-kles, here spar-kles the . . . *f* nec-tar that, hal-low'd by *pp*

mf Here spar-kles, here spar-kles the *f* nec-tar *pp*

mf *Tempo lmo.*

cres.

love, Could draw down those an-gels, could draw down those an-gels of old from their *f*

cres.

love, Could draw down those an-gels, those an-gels of old from their *f*

cres.

love, Could draw down those an-gels, could draw down those an-gels of old from their *f*

cres.

Could draw down those an-gels, could draw down those an-gels of old from their *f*

mf

sphere; Who for wine of this earth left the fountains a - bove. And for-got Heaven's *mf*

pp

sphere; Who for wine of this earth left the fountains a - bove, And for-got Heaven's *mf*

pp

sphere; Who for wine of this earth left the fountains a - bove, And for-got Heaven's *mf*

pp

sphere; Who for wine of this earth left the fountains a - bove, Heaven's *mf*

IT IS THIS.

cres.
stars for the eyes we have here, And, bless'd with the o - dour our gob-lets give

cres.
stars for the eyes we have here, And, bless'd with the o - dour our gob-lets give

cres.
stars for the eyes we have here, And, bless'd with the o - dour our gob-lets give

cres.
stars for the eyes we have here, And, bless'd with the o - dour our gob-lets give

cres.
stars for the eyes we have here, And, bless'd with the o - dour our gob-lets give

f *rall. molto.* *cres. ff a tempo.*
forth, What spi-rit the sweets of this E-den would miss? For oh, if there

f *rall. molto.* *cres. ff a tempo.*
forth, What spi-rit the sweets of this E-den would miss? For oh, if there

f *rall. molto.* *cres. ff a tempo.*
forth, What spi-rit the sweets of this E-den would miss? For oh, if there

f *rall. molto.* *cres. ff a tempo.*
forth, What spi-rit the sweets of this E-den would miss? For oh, if there

f *rall. molto.* *cres. ff a tempo.*
forth, What spi-rit the sweets of this E-den would miss? For oh, if there

pp *rall. molto.*
be an E - ly-sium on earth, It is this, it is this, it is this.

pp *rall. molto.*
be an E - ly-sium on earth, It is this, it is this, it is this.

pp *rall. molto.*
be an E - ly-sium on earth, It is this, it is this.

pp *rall. molto.*
be an E - ly-sium on earth, It is this.

pp *rall. molto.*
be an E - ly-sium on earth, It is this.

Ye Maidens, haste.

Les Huguenots.

CHORUS FOR FEMALE VOICES.

G. MEYERBEER.

London: NOVELLO, EWER & Co., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Poco andante.
Arpa

PIANO.

The piano introduction is in E-flat major, 3/4 time. It features a right-hand arpeggiated figure and a left-hand accompaniment. The tempo is marked 'Poco andante' and the dynamics range from *f* to *pp*.

ten.

p

The first system of the chorus shows the vocal melody and piano accompaniment. The vocal line has a tenor clef and the piano part has a bass clef. The dynamics are marked *ten.* and *p*.

ten.

p

The second system of the chorus continues the vocal melody and piano accompaniment. The dynamics are marked *ten.* and *p*.

molto dolce e cantabile.
pp

Ye mai - dens,
Gio - vin bel -

The third system of the chorus features a more melodic vocal line and piano accompaniment. The tempo is marked 'molto dolce e cantabile' and the dynamics are marked *pp*.

Arpa.
Bass.

The fourth system of the chorus shows the vocal melody and piano accompaniment. The piano part has a bass clef and the dynamics are marked *Arpa.* and *Bass.*.

haste, . . . at noon re - pos - - ing, Where grate - ful
ta . . . su que - sta ri - - va che ne di -

Ye mai - dens, haste,
Gio - vin bel - ta,

ye mai - dens, haste,
gio - vin bel - ta,

The fifth system of the chorus contains the lyrics and the corresponding musical notation. The lyrics are: 'haste, . . . at noon re - pos - - ing, Where grate - ful / ta . . . su que - sta ri - - va che ne di -'. The musical notation includes the vocal melody and piano accompaniment.

The sixth system of the chorus continues the vocal melody and piano accompaniment. The piano part has a bass clef.

YE MAIDENS, HASTE.

shades . . . are round us clos - - - ing, Come, seek we
fen - . . . de dall' au - ra e - sti - - - va l'ar-dor del

where grate - ful shades a-round us close,
l'ar-dor del di pos-siam sfi-dar,

rest . . . for ev' - ry heart, . . . Come, seek we
di . . . pos-siam sfi-dar l'ar-dor del

Come, seek we rest for ev' - ry heart,
gio - vin bel - ta l'ar-dor del di

rest . . . for ev' - ry heart. This spark - ling
di . . . pos-siam sfi-dar, mi-ra - te

Come, seek, come, seek we rest.
su que - sta ri - - va st.

stream, . . . in beau - ty flow - - - ing, These balm - y
co - . . . me, son l'on - de chia - - - re, nel lo - ro

This spark - ling stream, in beau - ty flow - ing,
pos-siam sfi-dar, pos-siam sfi-dar,

YE MAIDENS, HASTE.

cres.

airs so fresh - ly blow - - ing. Re-lief and
 sen pos-siam tro - va - - - re dol - cez - za all'

These balm - y airs, so fresh - ly blow - ing,
 nel lo - ro sen pos-siam tro - va - re,

cres.

com - - fort, re-lief and com - - fort, re-lief and -
 al - - ma, dol - cez - - - za all' al - - ma, dol - cez - - za, dol -

cres.

soon re - - - - lief and
 ah tro - - - - var dol - - - -

cres.

più crescendo.

com - fort will im - part, re
 cez - za e ri - stor, dol -

molto crescendo.

com - fort will im - part, re
 - cez - za e ri - stor, dol -

pp

pp

- lief and . . com - fort . . will . . im - - part, re
 cez - za, dol - cez - - za . . e . . ri - - stor, nel

re - lief and com - fort . . will . . im - - part, re
 tro - var dol - cez - za . . e . . ri - - stor, nel

p

YE MAIDENS, HASTE.

- lief and com - fort will soon im
 lor bel se - no pos - siam tro : : :

dol. *pp*

: part, re - lief and com - fort will im
 var dol - cez - za cal - ma e ri : :

: part, re - lief and com - fort will im
 var dol - cez - za cal - ma e ri : :

: part.
 stor. : : : : : : :

: part.
 stor. : : : : : : :

pp

8va

Ped. *pp* *

A Wreath for Christmas

J. KENDERSSOHN, Esq.

Mrs. MOUNSEY BARTHOLOMEW.

London : NOVELLO EWEN & Co., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Allegro moderato.

TREBLE. *mf* Sing we, while twining A co-ro-net shi-ning, Gay on the old man's white locks to re- pose,

ALTO. *mf* Sing we, while twining A co-ro-net shi-ning, Gay on the old man's white locks to re- pose,

TENOR (Soprano). *mf* Sing we, while twining A co-ro-net shi-ning, Gay on the old man's white locks to re- pose,

BASS. *mf* Sing we, while twining A co-ro-net shi-ning, Gay on the old man's white locks to re- pose,

PIANO. *mf* *(ad lib.)* *Allegro moderato.*

p Songs fraught with gladness, Ban-ish-ing sad-ness, Round as the winecup ex - ult - ingly goes. Not from a far land

p Songs fraught with gladness, Ban-ish-ing sad-ness, Round as the winecup ex - ult - ingly goes. Not from a far land

p Songs fraught with gladness, Ban-ish-ing sad-ness, Round as the winecup ex - ult - ingly goes. Not from a far land

p Songs fraught with gladness, Ban-ish-ing sad-ness, Round as the winecup ex - ult - ingly goes. Not from a far land

Ga-ther the gar-land, But of the mis-tle-toe and hol - ly so green, While twinkling so mer-ry, Each

Ga-ther the gar-land, But of the mis-tle-toe and hol - ly so green, While twinkling so mer-ry, Each

Ga-ther the gar-land, But of the mis-tle-toe and hol - ly so green, While twinkling so mer-ry, Each

Ga-ther the gar-land, But of the mis-tle-toe and hol - ly so green, While twinkling so mer-ry, Each

A WREATH FOR CHRISTMAS.

bright sparkling ber-ry, Like co - ral or pearl, 'mid the verdure is seen, 'mid the verdure, 'mid the verdure, each

bright sparkling ber-ry, Like co - ral or pearl, 'mid the verdure is seen, 'mid the verdure, 'mid the verdure, each

bright sparkling ber-ry, Like co - ral or pearl, 'mid the ver-dure is seen, 'mid the verdure, 'mid the verdure, each

bright sparkling ber-ry, Like co - ral or pearl, 'mid the ver-dure is seen, 'mid the verdure, 'mid the verdure, each

cres. *f* *p* *cres.* *f*

bright sparkling ber - ry is seen, is seen. Fill him a measure, Brimming with pleasure, On his dear forehead no

bright sparkling ber - ry is seen, is seen. Fill him a measure, Brimming with pleasure, On his dear forehead no

bright sparkling ber - ry is seen, is seen. Fill him a measure, Brimming with pleasure, On his dear forehead no

bright sparkling ber - ry is seen, is seen. Fill him a measure, Brimming with pleasure, On his dear forehead no

mf *mf* *mf* *mf*

FINE.

wrin-kle we trace; Joy's ma-gic wi - ling, Dull Care be - gui - ling, Cheer-i - ly smiling Shall beam in each face. *D.C.*

wrin-kle we trace; Joy's ma-gic wi - ling, Dull Care be - gui - ling, Cheer-i - ly smiling Shall beam in each face. *D.C.*

wrin-kle we trace; Joy's ma-gic wi - ling, Dull Care be - gui - ling, Cheer-i - ly smiling Shall beam in each face. *D.C.*

wrin-kle we trace; Joy's ma-gic wi - ling, Dull Care be - gui - ling, Cheer-i - ly smiling Shall beam in each face. *D.C.*

p *f* *decres.* *D.C.*

Gypsy Life.

The English Words by JOHN OXENFORD.

R. SCHUMANN. (Op. 29.)

London: NOVELLO, EWER & Co., 1, Berners St. (W.) and 80 & 81, Queen Street (E.C.)

Con allegrezza.

SOPRANO.

ALTO.

TENOR
(five lower).

BASS.

PIANO.

Op. 72.

Where yonder dark forest the sunlight shuts out, There's
Where yonder dark forest the sunlight shuts out, There's
There's

Con allegrezza.
p Ped. * *p*

rustling, there's whisp'ring, there's bust-ling a-bout; The fire is a-blaze, and its strange light is thrown On
rustling, there's whisp'ring, there's bust-ling a-bout; The fire is a-blaze, and its strange light is thrown On
rustling, there's whisp'ring, there's bust-ling a-bout; The fire is a-blaze, and its strange light is thrown On
The fire is a-blaze, and its strange light is thrown On

fi-gures fantas-tic, on leaf and on stone: A troop of the va-gabond Gip-sies is there, With
fi-gures fantas-tic, on leaf and on stone: A troop of the va-gabond Gip-sies is there, With
fi-gures fantas-tic, on leaf and on stone: A troop of the va-gabond Gip-sies is there, With
fi-gures fantas-tic, on leaf and on stone: A troop of the va-gabond Gip-sies is there, With

Also published in Novello's Tonic Sol-fa Series, No. 206, price 1½d.

GIPSY LIFE.

eyes bright-ly flash-ing, and black wa-vy hair; From Nile's ho-ly wa-ter their
 eyes bright-ly flash-ing, and black wa-vy hair; From Nile's ho-ly wa-ter their
 eyes bright-ly flash-ing, and black wa-vy hair; From Nile's ho-ly wa-ter their
 eyes bright-ly flash-ing, and black wa-vy hair; From Nile's ho-ly wa-ter their

first life they drew, By Spain were they ting'd with that brown sun-ny hue.
 first life they drew, By Spain were they ting'd with that brown sun-ny hue.
 first life they drew, By Spain were they ting'd with that brown sun-ny hue.
 first life they drew, By Spain were they ting'd with that brown sun-ny hue. A -

By fire-light,
 A-bout the bright fire, . . . A -

A-bout the bright fire on the green, Re-eli-ning the
 - bout the bright fire on their cush-ion of green, . . . The men wild and fear-less re -

(56)

GIPSY LIFE.

mf By fire - light, The wo - men cow'r round to pre - pare the rude meal, Well *cre*

- bout the bright fire, . . The wo - men cow'r round to pre - pare the rude meal, Well *cre*

men . are seen, The wo - men cow'r round to pre - pare the rude meal, Well *cre*

cli - ning are seen, . . The wo - men cow'r round to pre - pare the rude meal, Well *cre*

scen pleas'd the old gob - let with *do.* li - quor to fill.

scen pleas'd the old gob - let with *do.* li - quor to fill.

scen pleas'd the old gob - let with *do.* li - quor to fill.

scen pleas'd the old gob - let with *do.* li - quor to fill.

scen - - - *do.* *Ped.*

ff Now right mer - ry songs and good sto - ries go round, The

ff Now right mer - ry songs and good sto - ries go round, The

ff Now right mer - ry songs and good sto - ries go round, The

ff Now right mer - ry songs and good sto - ries go round, The

GIPSY LIFE.

gar - dens of Spain seem to rise at the sound; While some grave-ly
 gar - dens of Spain seem to rise at the sound; While some grave-ly
 gar - dens of Spain seem to rise at the sound; While some grave-ly
 gar - dens of Spain seem to rise at the sound; While some grave-ly

p

lis - ten, the old wo - man tells Of charms a - gainst dan - ger and
 lis - ten, the old wo - man tells Of charms a - gainst dan - ger and
 lis - ten, the old wo - man tells Of charms a - gainst dan - ger and
 lis - ten, the old wo - man tells Of charms a - gainst dan - ger and

ri - tar -
rit.
pp rit.
p
pp

dan - do. *a tempo.* TREBLE SOLO.
 ma - gi - cal spells. *a tempo.* *mf* Now
 ma - gi - cal spells. *a tempo.*
 dan - do. *a tempo.*
 ma - gi - cal spells. *a tempo.*
 ma - gi - cal spells. *a tempo.*
 dan - do. *a tempo.* *mf*

GIPSY LIFE.

ALTO SOLO.

black-eyed young dam - sels are dancing away,

mf While

p

TENOR SOLO.

tor - ches are fling - ing their bright ruddy ray;

mf As

p

BASS SOLO.

clangs the loud cym - bal and sounds the guitar,

mf How

p

TREBLES.

p

wild with joy all the re - vellers are! Worn out with the dance now in

p

p

TENORS.

TREBLE SOLO.

slum - ber they lie, While bran - ches are rust - ling a soft lul - la - by; And

dan - do. ri - tar - dan - do.

GIPSY LIFE.

those who are driv'n from their dear na-tive shore, Be - hold the sweet South in their

p

p **Tutti.**
vi - sions once more; And those who are driv'n from their dear na-tive shore, Be -

p
And those who are driv'n from their dear na-tive shore, Be -

p
And those who are driv'n from their dear na-tive shore, Be -

p
And those who are driv'n from their dear na-tive shore, Be -

ri - - - tar - - - dan - - - do.

- hold the sweet South in their vi - sions once more. But

ri - - - tar - - - dan - - - do.

- hold the sweet South in their vi - sions once more. But

ri - - - tar - - - dan - - - do.

- hold the sweet South in their vi - sions once more. But

ri - - - tar - - - dan - - - do.

- hold the sweet South in their vi - sions once more. But

p

GIPSY LIFE

now in the east has a - woke morn-ing's light, And scat - ter'd are all the fair

vi - sions of night; The mule is in mo - tion be - fore heat of day, And

gone are the Gipsies, but where, who can say? And

gone are the Gipsies, but where, who can say? And

GIPSY LIFE.

gone are the Gip-sies, but where, who can say? *pp* And *pp*

gone are the Gip-sies, but where, who can say? *pp* And *pp*

gone are the Gip-sies, but where, who can say? *pp* And *pp*

gone are the Gip-sies, but where, who can say? *pp* And

gone are the Gip-sies, but where, who can say? but where, who can

gone are the Gip-sies, but where, who can say? but where, who can

gone are the Gip-sies, but where, who can say? but where, who can

gone are the Gip-sies, but where, who can say? but where, who can

say?

say?

say?

say?

Fed. *p* *p*

The Accompaniment arranged for a small Orchestra by Carl G. P. GRÄDENER. Full Score, price 3s. 6d.; Orchestral Parts, 3s.

The Archins' Dance.

Words from an Old Collection.

Music by J. L. HATTON.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Allegro.

TREBLE. All a-round in fai-ry ring, Thus we dance and thus we sing. Trip and

ALTO. All a-round in fai-ry ring, Thus we dance and thus we sing. Trip and

TENOR (Sve. lower). All a-round in fai-ry ring, Thus we dance and thus we sing. Trip and

BASS. All a-round in fai-ry ring, Thus we dance and thus we sing. Trip and go, . .

Allegro.

PIANO. $\text{♩} = 72.$

go, to and fro, Trip o'er the village green. All a-round . . in fai-ry

go, to and fro, Trip o'er the green. All a-round in fai-ry

go, to and fro, Trip o'er the village green.

. . . trip and go, to and fro, Trip o'er the green. All a-round in fai-ry

ring, Thus we dance and thus we sing. Trip and

ring, All a-round . . in fai-ry ring, Thus we dance and thus we sing. Trip and

All a-round in fai-ry ring, Trip and

ring, All a-round in fai-ry ring, Thus we dance and sing. Trip and go, to and

Also published in Novello's Tonic Sol-fa Series, No. 233, price 1½d.

THE URCHINS' DANCE.

go, to and fro, trip and go, to and fro,

go, to and fro, trip and go, to and fro,

go, to and fro, trip and go, to and fro, trip and go, to and fro, Trip

fro, trip and go, to and fro, trip and go, to and fro, trip and go, to and fro, Trip o'er the

Trip o'er the vil - lage green, trip, trip, trip o'er the vil - lage green.

Trip o'er the vil - - lage green, trip o'er the vil - lage green.

o'er the vil - lage green, . . . trip, trip, trip o'er the vil - lage green.

vil-lage green, the vil - lage green, . . . trip o'er the vil - lage green.

By the moon we sport and play, With the night be - gins our day, By the

By the moon we sport and play, With the night be - gins our day, By the

By the moon we sport and play, With the night be - gins our day, By the

By the moon we sport and play, With the night be - gins our day, By the

THE URCHINS' DANCE.

mf

moon wesport and play, With the night begins our day; While we frisk, the dew doth

mf

moon we sport and play, With the night begins our day; While we frisk, the dew doth

mf

moon we sport and play, With the night begins our day; While we frisk, the dew doth

moon we sport and play, With the night be - gins our day; While we frisk, the dew doth

p

fall, Trip it, lit - tle ur-chins all; Light - ly as the humming bee,

p *pp*

fall, Trip . . it, lit - tle ur-chins all; Light - ly as the humming bee, the hum -

p

fall, Trip . . it, lit - tle ur-chins all; Light - ly

fall, Trip . . it, lit - tle ur-chins all; Light - ly

dim. *pp*

the humming bee, the hum

ming bee, the hum

pp

as the humming bee, the hum

pp

as the humming bee, the hum

dim. *pp*

THE URCHINS' DANCE.

ming bee, Two by two, and three by three, So we
 - ming bee, and three by three, two by two, and three by three,
 - ming bee, . . . Two by two, and three by three, two by two, and three by three,
 - ming bee, Two by two, and three by three, two by two, and three by three,
 frisk with mer-ry glee, . . . so we frisk with mer-ry, mer-ry glee, we
 So we frisk with mer-ry glee, so we frisk with mer-ry, mer-ry glee, we
 So we frisk with mer-ry glee, so we frisk with mer-ry, mer-ry glee, we
 So we frisk with mer-ry, mer-ry glee, we
 frisk with mer-ry, mer-ry glee, we frisk with mer-ry, mer-ry glee, we frisk with
 frisk with mer-ry, mer-ry glee, we frisk with mer-ry, mer-ry glee, we frisk with
 frisk with mer-ry, mer-ry glee, we frisk with mer-ry, mer-ry glee, we frisk with
 frisk with mer-ry, mer-ry glee, we frisk with mer-ry, mer-ry glee, we frisk with

THE URCHINS' DANCE.

[illegible]

THE URCHINS' DANCE.

(68)

Lullaby.

(A CRADLE SONG)

Words by W. C. BENNETT.

Music by J. BARNBY.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.) and 90 & 91, Queen Street (E.C.)

Andante con moto.

TREBLE. *p* Lul - la-by! O, lul - la - by! Ba - by, hush that lit - tle cry! Light is

ALTO. *p* Lul - la-by! O, lul - la - by! Ba - by, hush that lit - tle cry! Light is

TENOR (8re. lower). *p* Lul - la-by! O, lul - la - by! Ba - by, hush that lit - tle cry! Light is

BASS. *p* Lul - la-by! O, lul - la - by! Ba - by, hush that lit - tle cry! Light is

Andante con moto.

PIANO. *p*

$\text{♩} = 108.$

p *rall. e dim.* dy - ing, Bats are fly - - ing, Bees to-day with work have done. Lo,

p *rall. e dim.* dy - ing, Bats are fly - ing, Bees to-day with work have done.

p *rall. e dim.* dy - ing, Bats are fly-ing, Bees to-day with work have done. Lo,

p *rall. e dim.* dy - ing, Bats are fly - ing, Bees to-day with work have done.

p *rall. e dim.*

pp Lo, till comes the morrow's sun, Let sleep kiss those bright eyes dry! Lul - la, lul - la,

pp Lul - la - by! Lul - la, lul - la-by! Lul - la,

pp Lo, till comes the mor-row's sun, Let sleep kiss those bright eyes dry! Lul - la,

pp Lul - la - by! Lul - la - by! Lul - la,

pp $\text{♩} = 56.$

Also published in Novello's Tonic Sol-fa Series, No. 239, price 1½d.

LULLABY!

lul - la, lul - la - by! lul - la - by! O lul - la - by! Lul - la - by!

lul - la - by! lul - la - by! Lul - la - by! O lul - la -

lul - la - by! O, lul - la - by! lul - la - by! Lul - la - by!

lul - la - by! lul - la - by! Lul - la - by!

Lul - la - by!... O, ... lul - la - by! O, lul - la - by! Hush'd are all things

by! Lul - la - by!... O, ... lul - la - by! O, lul - la - by! Hush'd are all things

Lul - la - by!... O, ... lul - la - by! O, lul - la - by! Hush'd are all things

Lul - la - by!... O, ... lul - la - by! O, lul - la - by! Hush'd are all things

far and nigh; Flow'rs are clos - ing, Birds re - pos - ing,

far and nigh; Flow'rs are clos - ing, Birds re - pos - ing,

far and nigh; Flow'rs are clos - ing, Birds re - pos - ing,

far and nigh; Flow'rs are clos - ing, Birds re - pos - ing,

LULLABY.

rall. e dim. *pp*

All sweet things with life . . have done. Sweet, sweet, till dawns the morn - ing sun,

rall. e dim. *pp*

All sweet things with life . . have done. Lul - la - by!

rall. e dim. *pp*

All sweet things with life . . have done. Sweet, sweet, till dawns the morn - ing sun,

p *rall. e dim.* *pp*

All sweet things with life have done. Lul - la - by!

p *rall. e dim.* *pp*

Sleep, then kiss those blue eyes dry, Lul - la, lul - la, lul - la, lul - la - by!

pp

lul - la, lul - la - by! Lul - la, lul - la - by!

pp

Sleep, then kiss those blue eyes dry, Lul - la, lul - la - by! O, lul - la -

pp

lul - la - by! Lul - la - by!

ppp

Lul - la - by! lul - la - by!

ppp

Lul - la - by! lul - la - by!

pp *ppp*

- by! Lul - la - by! O, lul - la - by! lul - la - by!

ppp

Lul - la - by! lul - la - by!

pp *ppp*

Farewell.

(GERMAN VOLKSLIED.)

London: NOVELLO, EWER AND CO., 1, Berners Street, (W.) and 80 & 81 Queen Street (E.C.)

Andante.

TREBLE. Love, I must not tar-ry here, I must go to - mor - row; When I part from

ALTO. Love, I must not tar-ry here, I must go to - mor - row; When I part from

TENOR (5ve. lower). Love, I must not tar-ry here, I must go to - mor - row; When I part from

BASS. Love, I must not tar-ry here, I must go to - mor - row; When I part from

Andante.

PIANO. *p*

$\text{♩} = 92.$

one so dear, Bit-ter is . . my sor - row. Doat - ing on thee with a heart

one so dear, Bit-ter is my sor - row. Doat - ing on thee with a heart

one so dear, Bit-ter is . . my sor - row. Doat - ing on thee with a heart

one so dear, Bit ter is my sor - row. Doat - ing on thee with a heart

cres. That could ne'er de - ceive thee, Now must I leave . . thee, now must I leave thee.

cres. That could ne'er de - ceive thee, Now must I leave thee, now must I leave thee.

cres. That could ne'er de - ceive thee, Now must I leave . . thee, now must I leave thee.

cres. That could ne'er de - ceive thee, Now must I leave thee, now must I leave thee.

FAREWELL.

p Hearts that once are knit by love, To each o - ther plight-ed, Though the sun and
p Hearts that once are knit by love, To each o - ther plight-ed, Though the sun and
p Hearts that once are knit by love, To each o - ther plight-ed, Though the sun and
p Hearts that once are knit by love, To each o - ther plight-ed, Though the sun and

f stars may move, Still re - main u - ni - ted. *p* One will suf - fer dead - ly pain,
f stars may move, Still re - main u - ni - ted. *p* One will suf - fer dead - ly pain,
f stars may move, Still re - main u - ni - ted. *p* One will suf - fer dead - ly pain,
f stars may move, Still re - main u - ni - ted. *p* One will suf - fer dead - ly pain,

cres. *f* *ff* Feel as though 'twere rent in twain When it quits the o - - ther, when it quits the o - ther.
cres. *f* *ff* Feel as though 'twere rent in twain When it quits the o - - ther, when it quits the o - ther.
cres. *f* *ff* Feel as though 'twere rent in twain When it quits the o - - ther, when it quits the o - ther.
cres. *f* *ff* Feel as though 'twere rent in twain When it quits the o - - ther, when it quits the o - ther.

FAREWELL.

p If the breeze that pass - es by, Near thy cheek should ho - ver, Think it is a

p If the breeze that pass - es by, Near thy cheek should ho - ver, Think it is a

p If the breeze that pass - es by, Near thy cheek should ho - ver, Think it is a

p If the breeze that pass - es by, Near thy cheek should ho - ver, Think it is a

p ten - der sigh, Sent thee by thy lo - ver. For the sighs will count-less be,

p ten - der sigh, Sent thee by thy lo - ver. For the sighs will count-less be,

p ten - der sigh, Sent thee by thy lo - ver. For the sighs will count-less be,

p ten - der sigh, Sent thee by thy lo - ver. For the sighs will count-less be,

cres. I shall dai - ly send to thee, Dreaming of thee e - ver, dream-ing of thee e - ver.

cres. I shall dai - ly send to thee, Dreaming of thee e - ver, dream-ing of thee e - ver.

cres. I shall dai - ly send to thee, Dreaming of thee e - ver, dream-ing of thee e - ver.

cres. I shall dai - ly send to thee, Dreaming of thee e - ver, dream-ing of thee e - ver.

Summer Ebe.

PART-SONG.

Words by H. W. GODFREY.

Music by J. L. HATTON.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.) and 80 & 81, Queen Street (E.C.)

Andante grazioso.

TREBLE.

1. Like the blush on Beau-ty's cheek, The de-part-ing God of
2. Sweets from ev'-ry clo-sing flow'r, O'er the charm-ed sense pre-

ALTO.

1. Like the blush on Beau-ty's cheek, The de-part-ing God . . .
2. Sweets from ev'-ry clo-sing flow'r, O'er the charm-ed sense . . .

TENOR
(sve. lower).

1. Like the blush on Beau-ty's cheek, The de-part-ing God of
2. Sweets from ev'-ry clo-sing flow'r, O'er the charm-ed sense pre-

BASS.

1. Like the blush on Beau-ty's cheek, The de-part-ing God of
2. Sweets from ev'-ry clo-sing flow'r, O'er the charm-ed sense pre-

Andante grazioso.

PIANO.
♩ = 104.

day . . . Tips with ro-sy light the clouds, As they slow-ly sail a-
-vail, . . . And from yon-der moon-lit bow'r, Sings the lone-ly night-in-

. . . of day Tips with ro-sy light the clouds, As they sail a-
. . . pre-vail, And from yon-der moon-lit bow'r, Sings the night . . . in-

day . . . Tips with ro-sy light the clouds, As they sail a-
-vail, . . . And from yon-der moon-lit bow'r, Sings the night . . . in-

day . . . Tips with ro-sy light the clouds, As they sail a-
-vail, . . . And from yon-der moon-lit bow'r, Sings the night . . . in-

Also published in Novello's Tonic Sol-fa Series, No. 484, price 1½d.

SUMMER EVE.

pp

- way, sail . . . a - way, slow - ly sail . . . a - way
 - gale, the night . . . in - gale, sings the lone - ly night - in - gale.

pp

- way, sail . . . a - way, they slow - ly sail a - way.
 - gale, the night - in - gale, the lone - ly night - in - gale.

pp

- way, sail . . . a - way, they slow - ly sail . . . a - way.
 - gale, the night - in - gale, the lone - ly night - in - gale.

pp

- way, sail . . . a - way, sail . . . a - way. From the
 - gale, the night - in - gale, the night - in - gale. Thro' the

mf

f

Ze-phyr
 To the

mf

From caves pro-found steal - ing, Ze-phyr
 the lim - pid rills As they wind a - long, To the

mf

From caves pro-found soft - ly steal - ing, Ze-phyr
 the lim - pid rills As they wind a - long, . . . To the

p

o-cean caves profound soft - ly steal-ing thro' the grove, Ze-phyr
 vale the lim - pid rills As they wind their way a - long, To the

p

f

SUMMER EVE.

bears on dow - ny wing . . Cho - ral hymns of joy and love; Oh ! what spells you
smi - ling stars a - bove, . . Chime their drea-my un - der-song. Oh ! what spells you

bears on dow - ny wing . . Cho - ral hymns of joy and love;
smi - ling stars a - bove, . . Chime their drea-my un - der - song.

bears on dow - ny wing . . Cho - ral hymns of joy and love;
smi - ling stars a - bove, . . Chime their drea-my un - der - song.

bears on dow - ny wing . . Cho - ral hymns of joy and love;
smi - ling stars a - bove, . . Chime their drea-my un - der - song.

weave, . . . Oh ! what spells you weave, . . . Oh ! what mys - tie spells you
weave, . . . Oh ! what spells you weave, . . . Oh ! what mys - tie spells you

. . . what spells you weave, . . . what spells ! Oh ! what mys - tie spells you
. . . what spells you weave, . . . what spells ! Oh ! what mys - tie spells you

. . . what spells you weave, . . . what spells ! Oh ! what mys - tie spells you
. . . what spells you weave, . . . what spells ! Oh ! what mys - tie spells you

. . . what spells you weave, . . . what spells, Oh ! what mys - tie spells you
. . . what spells you weave, . . . what spells, Oh ! what mys - tie spells you

SUMMER EVE.

weave .. A - round the heart, fair sum - mer eve, what mys - tic spells, what
 weave .. A - round the heart, fair sum - mer eve, what mys - tic spells, what

weave .. A - round the heart, fair sum - mer eve, what spells
 weave .. A - round the heart, fair sum - mer eve, what spells

weave A - round the heart, fair sum - mer eve, what mys - tic spells, what
 weave A - round the heart, fair sum - mer eve, what mys - tic spells, what

weave A - round the heart, fair sum - mer eve,
 weave A - round the heart, fair sum - mer eve,

mys - tic spells you weave A - round the heart, fair sum - mer eve!
 mys - tic spells you weave A - round the heart, fair sum - mer eve!

you weave, you weave A - round the heart, fair sum - mer eve!
 you weave, you weave A - round the heart, fair sum - mer eve!

mys - tic spells you weave A - round the heart, fair sum - mer eve!
 mys - tic spells you weave A - round the heart, fair sum - mer eve!

you weave A - round the heart, fair sum - mer eve!
 you weave A - round the heart, fair sum - mer eve!

This Part-Song may be had also in its original form for A.T.T.B., in A flat, Octavo 3d., Folio 1s. 6d.; and arranged for four equal voices in F, Octavo 3d., Folio 1s. 6d.

The Wanderer's Night Song.

Words from the German of GOETHE.

Music by SCHNYDER VON WARTENSEE.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.) and 80 & 81 Queen Street (E.C.)

Adagio.

TREBLE. *p* *mf* *pp* *mf*
O-ver all the mountains is peace! is peace! In all the fir-tree tops scarcely

ALTO. *p* *mf* *pp* *mf*
O-ver all the mountains is peace! is peace! In all the fir-tree tops scarcely

TENOR (8ve. lower). *p* *mf* *pp* *mf*
O-ver all the mountains is peace! is peace! In all the fir-tree tops scarcely

BASS. *p* *mf* *pp* *mf*
O-ver all the mountains is peace! is peace! In all the fir-tree tops scarcely

PIANO. *p* *pp* *mf*

dim. *p* *mf* *pp*
whis-pers a breath! The bird in the woodland si-lent re-po-ses, the bird in the wood -

dim. *p* *mf* *pp*
whis-pers a breath! The bird in the woodland si-lent re-po-ses, the bird in the wood -

dim. *p* *mf* *pp*
whis-pers a breath! The bird in the woodland si-lent re-po-ses, the bird in the wood -

dim. *p* *mf* *pp*
whis-pers a breath! The bird in the woodland si-lent re-po-ses, the bird in the wood -

dim. *p* *mf* *pp*
land re-po-ses; Yet awhile thou too, yet awhile thou too, thou soon wilt rest,

mf *mf* *p* *pp*
land re-po-ses; Yet awhile thou too, yet awhile thou too, thou soon wilt rest,

mf *mf* *p* *pp*
land re-po-ses; Yet awhile thou too, yet awhile thou too, thou soon wilt rest,

mf *mf* *p* *pp*
land re-po-ses; Yet awhile thou too, yet awhile thou too, thou soon wilt rest,

mf *mf* *p* *pp*

THE WANDERER'S NIGHT SONG.

thou soon wilt rest, yet awhile thou too, yet awhile thou too, thou soon wilt rest,
 thou soon wilt rest, yet awhile thou too, yet awhile thou too, thou soon wilt rest,
 thou soon wilt rest, yet awhile thou too, yet awhile thou too, soon wilt rest,
 thou soon wilt rest, yet awhile thou too, yet awhile thou too, soon wilt rest,

pp thou wilt rest, *mf* yet a-while thou too, *cres.* thou . . . soon wilt rest, wilt
pp thou wilt rest, *mf* yet a-while thou too, *cres.* thou soon wilt rest, wilt
pp thou wilt rest, *mf* yet a-while thou too, *cres.* thou too, soon wilt rest, . . wilt
pp thou wilt rest, . . yet a-while thou too, *cres.* thou too, soon wilt rest;

mf rest, yet a-while thou too, *pp* thou too wilt rest. . . .
pp rest, yet a-while thou too, *mf* thou too wilt rest, *ppp* thou too wilt rest.
pp rest, yet a-while thou too, *mf* thou too wilt rest, *ppp* thou too wilt rest.
pp rest, yet a-while thou too, *mf* thou too wilt rest. . . .
pp *mf* *pp* *dim.* *ppp*

The Lober to his Mistress.

FOUR-PART SONG.

Arranged by THOMAS OLIPHANT.

JOHN BENNET, A.D. 1614.

London: NOVELLO, EWER AND Co., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Andantino.

TREBLE. *p* My Mis-tress is as

ALTO. *p* My Mis-tress is as

TENOR (Sve. lower). *p* My Mis-tress is as

BASS. *p* My Mis-tress is as

PIANO.* *f* *dim.* *p*

♩ = 120.

cres.

fair as fine, With milk-white hands and gol-den hair; Her eyes the ra-diant

cres.

fair as fine, With milk-white hands and gol-den hair; Her eyes the ra-diant

cres.

fair as fine, With milk-white hands and gol-den hair; Her eyes the ra-diant

cres.

fair as fine, With milk-white hands and gol-den hair; Her eyes the

cres.

* The Pianoforte Accompaniment is to be used only when the Composition is sung as a Soprano Solo.

THE LOVER TO HIS MISTRESS.

stars out - shine, Light - ing all things far and near. Fair as Cyn - thia,

stars out - shine, Light - ing all things far and near. Fair as Cyn - thia,

stars out - shine, Light - ing all things far and near. Fair as Cyn - thia,

stars out - shine, Light - ing all things far and near. Fair as Cyn - thia,

not so fic - kle; Smooth as . . glass, though not so brit - tle.

not so fic - kle; Smooth as glass, though not so brit - tle.

not so fic - kle; Smooth as glass, though not so brit - tle.

not so fic - kle; Smooth as glass, though not so brit - tle.

My heart is like a

My heart is like a

My heart is like a

My heart is like a

f *dim.* *p*

THE LOVER TO HIS MISTRESS.

ball of snow, Fast melt-ing at her glan-ces bright; Her ru-by lips like

ball of snow, Fast melt-ing at her glan-ces bright; Her ru-by lips like

ball of snow, Fast melt-ing at her glan-ces bright; Her ru-by lips like

ball of snow, Fast melt-ing at her glan-ces bright, Her lips like

night-worms glow; Spark-ling thro' the pale twi-light: Neat she is, no

night-worms glow; Spark-ling thro' the pale twi-light: Neat she is, no

night-worms glow; Spark-ling thro' the pale twi-light: Neat she is, no

night-worms glow; Spark-ling thro' the pale twi-light: Neat she is, no

fea-ther light-er, Bright she is, no dai-sy whi-ter.

fea-ther light-er, Bright she is, no dai-sy whi-ter.

fea-ther light-er, Bright she is, no dai-sy whi-ter.

fea-ther light-er, Bright she is, no dai-sy whi-ter.

The original of this Song is in Ravenscroft's "Brief Discourse." A.D. 1614, and would appear to have been sung by a single voice accompanied by three viols. The Editor is responsible for its publication in the present shape, and also for a slight alteration in the words. A good effect is produced by repeating the last 4 bars of each verse *forte*.

T'other Morning very early.

FOUR-PART SONG.

Adapted to English words by
THOMAS OLIPHANT.

The Melody composed by THIBAUT,
King of Navarre, A.D. 1250.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.) and 80 & 81 Queen Street (E.C.)

Allegretto.

TREBLE. *mf*

1. T'other morning ve-ry ear-ly, As thro' grove and mead I stray'd, 'Cross my path, chant-
2. My re-spect-ful sa-lu-tation She re-turn'd with modest grace, While the li - ly

ALTO. *mf*

1. T'other morning ve-ry ear-ly, As thro' grove and mead I stray'd, 'Cross my path, chant-
2. My re-spect-ful sa-lu-tation She re-turn'd with modest grace, While the li - ly

TENOR
(Sve. lower). *mf*

1. T'other morning ve-ry ear-ly, As thro' grove and mead I stray'd, 'Cross my path, chant-
2. My re-spect-ful sa-lu-tation She re-turn'd with modest grace, While the li - ly

BASS. *mf*

1. T'other morning ve-ry ear-ly, As thro' grove and mead I stray'd, 'Cross my path, chant-
2. My re-spect-ful sa-lu-tation She re-turn'd with modest grace, While the li - ly

Allegretto.

PIANO. *mf*
♩ = 144.

ing right clear-ly, Came a mer - ry vil-lage maid. Light of heart she tripp'd a - long,
and car - nation Ming-led in her blushing face. "If," quoth I, "thou wilt be mine, *cres.*

ing right clear-ly, Came a mer - ry vil-lage maid. Light of heart she tripp'd along, Love
and car - nation Ming - led in her blushing face. "If," quoth I, "thou wilt be mine, Gold *cres.*

ing right clear-ly, Came a merry vil - lage maid. Light of heart she tripp'd a - long,
and car - nation Ming-led in her blush - ing face. "If," quoth I, "thou wilt be mine,

ing right clear-ly, Came a mer - ry vil-lage maid. Light of heart she tripp'd a - long,
and car - nation Ming-led in her blushing face. "If," quoth I, "thou wilt be mine, *cres.*

T'OTHER MORNING VERY EARLY.

cres.
 Love the bur - den of her song. Her sweet lay with ma-gie art . . So be-guil'd my
 Gold and jew - els shall be thine." She re - plied, "I fear a snare, Lord-ly vows are
 . . . the burden of . . her song. Her sweet lay with ma-gie art . . So be-guil'd my
 . . . and jew-els shall . . be thine." She re - plied, "I fear a snare, Lord-ly vows are
cres.
 Love the bur - den of her song. Her sweet lay with ma-gie art . . So be-guil'd my
 Gold and jew - els shall be thine." She re - plied, "I fear a snare, Lord-ly vows are
cres.
 Love the bur - den of her song. Her sweet lay with ma-gie art . . So be-guil'd my
 Gold and jew - els shall be thine." She re - plied, "I fear a snare, Lord-ly vows are

glow-ing heart, That forth-with ap-proaching nigh, "Maid-en fair, good-day," said I.
 light as air, Shep-herd Pierre is my de-light, More than rich de-ceit-ful knight."
 glow-ing heart, That forth-with ap-proaching nigh, "Maid-en fair, good-day," said I.
 light as air, Shep-herd Pierre is my de-light, More than rich de-ceit-ful knight."
 glow-ing heart, That forth-with ap-proaching nigh, "Maid-en fair, good-day," said I.
 light as air, Shep-herd Pierre is my de-light, More than rich de-ceit-ful knight."
 glow-ing heart, That forth-with ap-proaching nigh, "Maid-en fair, good-day," said I.
 light as air, Shep-herd Pierre is my de-light, More than rich de-ceit-ful knight."

In Memoriam.

THERESE TIETJENS, Obit October 2, 1877.

Words by Rev. T. E. BROWS, Clifton College.

Composed by J. L. ROECKEL.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 80 & 81, QUEEN STREET (E.C.)

Larghetto.

ALTO. *p* Fall gent - ly, fall gent - ly, gent - ly, leaves of gold, Fall

TENOR (8ve. lower). *p* Fall gent - ly, fall gent - ly, . . . gent - ly, leaves of gold, Fall gent - ly,

1st BASS. *p* Fall gent - ly, gent - ly, leaves of gold, Fall gent - ly,

2nd BASS. *p* Fall gent - ly, gent - ly, leaves of gold, Fall gent - ly,

Larghetto.

PIANO. *ad lib.* *p*

$\text{♩} = 76.$

gent - ly, fall gent - ly Up - on our sis - ter's grave! The voice . . . is

gent - ly, fall gent - ly Up - on our sister's grave! The voice is

gent - ly, fall gent - ly Up - on our sis - - ter's grave! The voice . .

Fall gent - ly Up - on our sister's grave! The voice is

cres.

hushed, the heart . . is cold . . That was . . so true, so

cres.

hushed, the heart is cold That was . . so true, . . so

cres.

. . . is hushed, . . the heart . . is cold . . That was . . so true, so

cres.

hushed, the heart is cold That was so true, . . so

cres.

Also published in Novello's Tonic Sol-fa Series, No. 230, price 1½d.

IN MEMORIAM.

true and brave, that was . . so true, . . so true . . and
 true and brave, . . that was so true, so true and
 true and brave, . . that was so true, . . so true and
 true and brave, that was so true, so true and

brave! Fall gent - ly, fall gent - ly, gent - ly,
 brave! Fall gent - ly, fall gent - ly, fall gent - ly, gent - ly,
 brave! Fall gent - ly, gent - ly,
 brave!

rall. gent - ly, leaves of gold! . . *pp*
rall. gent - ly, leaves of gold! . . *pp*
rall. gent - ly, leaves of gold! . . *pp*
rall. gent - ly, leaves of gold! . . *pp*
 Our sis - ter sings no more, . . no
 Our sis - ter sings no more, . . no
 Our sis - ter sings no more, . . no

un poco più mosso.
un poco più mosso. ♩ = 84.

IN MEMORIAM.

cres. *sf*

Our sis - ter sings no more. . . O

cres. *sf*

sis - ter sings no more, no more, no more. . . O

cres. *sf*

more, no more, . . . our sis - ter sings no more. . . O

cres. *sf*

more, no more, she sings no more. O

p *Agitato.* *sf*

Death, how stern thy sway! A joy has pe-rish'd from the shore, A glo-ry from the

p *sf*

Death, how stern thy sway! A joy has pe-rish'd from the shore, A glo-ry from the

p *sf*

Death, how stern thy sway! A joy has pe-rish'd from the shore, A glo-ry from the

p *sf*

Death, how stern thy sway! A joy has pe-rish'd from the

Agitato.

sf *dim.* *rit.* *pp* **TREBLE.**

day, . . . Our sis - ter sings no more, no more, no more! Our

sf *dim.* *rit.* *pp*

day, Our sis - ter sings no more, no more, no more!

sf *dim.* *rit.* *pp*

day, Our sis - ter sings no more, no more, no more!

sf *dim.* *rit.* *pp*

day, Our sis - ter sings no more, no more, no more!

IN MEMORIAM.

più mosso.
TREBLE.
sis - ter sings a - gain, a - gain, . . she sings a - gain, a - gain, a - gain In that blest

ALTO.
Our sis - ter sings a - gain, a - gain In that blest

TENOR. (Sve. lower).
Our sis - ter sings a - gain, a - gain In that blest

1st & 2nd Bass.
Our sis - ter sings a - gain, a - gain In that blest

più mosso. ♩ = 120.
choir a - bove, in that blest choir a - bove; No sorrow mingles with the strain, no
choir a - bove, in that blest choir a - bove; No sorrow mingles with the strain, no
choir a - bove, in that blest choir a - bove; No sorrow mingles with the strain, no
choir a - bove, in that blest choir a - bove; No sorrow min - gles with the strain, no

sorrow mingles with the strain, And all the song is love, . . and all the song is
sorrow mingles with the strain, And all the song is love, and all . . is
sorrow mingles with the strain, And all the song is love, and all . . is
sorrow mingles with the strain, And all the song is love, and all the song is

IN MEMORIAM.

love, .. No sor - row min - gles with the strain, And all the song is love, .. No sor - row min - gles with the strain, And all the song, .. love, No sor - row min - gles with the strain, .. And

poco a
poco a
poco a
p *poco a*

poco cres. ed animandosi.
love, and all the song is love, and all the song is love, and all the
poco cres. ed animandosi.
song, the song is love, the song is love, and all the
poco cres. ed animandosi.
... and all the song, ... and all the song, ... and all the
poco cres. ed animandosi.
all ... the song ... is love, ...

poco cres. ed animandosi.

Lento.
song is love! Our sis - ter sings a - gain, a - gain, a - gain! ..
song is .. love! Our sis - ter sings a - gain, a - gain, a - gain! ..
song is love! Our sis - ter sings a - gain, a - gain, a - gain! ..
... is love! Our sis - ter sings a - gain, a - gain, a - gain! ..
Lento. = 92.

Holly Berries, Holly Berries.

CHRISTMAS CAROL.

Words from *Chambers's Journal* (by permission).

W. J. WESTBROOK, Mus. B. Cantab.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.) and 80 & 81, Queen Street (E.C.)

Merrily.
ff e stac. verses 1 and 3 only; verse 2 p.

TREBLE.

1. Hol - ly ber - ries, hol - ly ber - ries, Red, bright, and beam - ing,
2. When I see the hol - ly ber - ries, I can think I hear . .
3. Bring the glow - ing hol - ly ber - ries, Snow is ly - ing deep, . .

ff e stac.

ALTO.

1. Hol - ly ber - ries, hol - ly ber - ries, Red, bright, and beam - ing,
2. When I see the hol - ly ber - ries, I can think I hear . .
3. Bring the glow - ing hol - ly ber - ries, Snow is ly - ing deep, . .

ff e stac.

TENOR
(ave. lower).

1. Hol - ly ber - ries, hol - ly ber - ries, Red, bright, and beam - ing,
2. When I see the hol - ly ber - ries, I can think I hear . .
3. Bring the glow - ing hol - ly ber - ries, Snow is ly - ing deep, . .

ff e stac.

BASS.

1. Hol - ly ber - ries, hol - ly ber - ries, Red, bright, and beam - ing,
2. When I see the hol - ly ber - ries, I can think I hear . .
3. Bring the glow - ing hol - ly ber - ries, Snow is ly - ing deep, . .

Merrily.
ff e stac.

PIANO.
= 120.

Thro' the dus - ky e - ver - greens Like sprays of cor - al gleam - ing;
Mer - ry chimes and car - ols sweet Ring - ing in my ear; . .
All the gay and bloom - ing flow - ers Till the spring - time sleep; . .

Thro' the dus - ky e - ver - greens Like sprays of cor - al gleam - ing;
Mer - ry chimes and car - ols sweet Ring - ing in my ear; . .
All the gay and bloom - ing flow - ers Till the spring - time sleep; . .

Thro' the dus - ky e - ver - greens Like sprays of cor - al gleam - ing;
Mer - ry chimes and car - ols sweet Ring - ing in my ear; . .
All the gay and bloom - ing flow - ers Till the spring - time sleep; . .

Thro' the dus - ky e - ver - greens Like sprays of cor - al gleam - ing;
Mer - ry chimes and car - ols sweet Ring - ing in my ear; . .
All the gay and bloom - ing flow - ers Till the spring - time sleep; . .

HOLLY BERRIES, HOLLY BERRIES.

Ye have pow'r to fill the heart With me - mo - ries of glee, . . .
 Christ - mas with its blaz - ing fires And hap - py hearths I see, . . .
 Let them grace our hap - py homes With their crim - son light, . . .

Ye have pow'r to fill the heart With me - mo - ries of glee, . . .
 Christ - mas with its blaz - ing fires And hap - py hearths I see, . . .
 Let them grace our hap - py homes With their crim - son light, . . .

Ye have pow'r to fill the heart With me - mo - ries of glee, . . .
 Christ - mas with its blaz - ing fires And hap - py hearths I see, . . .
 Let them grace our hap - py homes With their crim - son light, . . .

Ye have pow'r to fill the heart With me - mo - ries of glee, . . .
 Christ - mas with its blaz - ing fires And hap - py hearths I see, . . .
 Let them grace our hap - py homes With their crim - son light, . . .

Oh, what hap - py thoughts can cling Round the hol - ly tree. *ten.*
 Oh, what plea - sant thoughts can cling Round the hol - ly tree.
 Min - gling with the som - bre fir, And the lau - rel bright. *ten.*

Oh, what hap - py thoughts can cling Round the hol - ly tree. . . .
 Oh, what plea - sant thoughts can cling Round the hol - ly tree. . . .
 Min - gling with the som - bre fir, And the lau - rel bright. . . . *ten.*

Oh, what hap - py thoughts can cling Round the hol - ly tree.
 Oh, what plea - sant thoughts can cling Round the hol - ly tree.
 Min - gling with the som - bre fir, And the lau - rel bright. *ten.*

Oh, what hap - py thoughts can cling Round the hol - ly tree.
 Oh, what plea - sant thoughts can cling Round the hol - ly tree.
 Min - gling with the som - bre fir, And the lau - rel bright.

HOLLY BERRIES, HOLLY BERRIES.

To be sung at the close of each verse.

First system of musical notation for the chorus. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Hol - ly ber - ries, hol - ly ber - ries, Red, bright, and beam - ing, Thro' the dus - ky". The piano part features a steady eighth-note accompaniment. Dynamics include *ff* (fortissimo) and *fz* (forzando).

Second system of musical notation, continuing the chorus. It consists of four vocal staves and a piano accompaniment. The lyrics are: "e - ver - greens Like sprays of cor - al gleam - ing.". The piano part continues with the same accompaniment pattern. Dynamics include *ff* and *fz*.

It was a Lober.

SHAKESPEARE.

PART-SONG FOR FOUR VOICES.

B. LUARD SELBY.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 80 & 81, QUEEN STREET (E.C.)

Moderato.

TREBLE. *p* It was a lov - er and his lass, with a hey and a *mf*

ALTO. *p* It was a lov - er and his lass, with a hey and a *mf*

TENOR (Sve. lower). *p* It was a lov - er and his lass,

BASS. *p* It was a lov - er and his lass,

PIANO. *Moderato.*
♩ = 152. *p* *mf*

ho, and a hey non-ny no, with a hey and a ho, and a hey non-ny *dim.*

ho, and a hey non-ny no, with a hey and a ho, and a hey . . non-ny *dim.*

with a hey and a ho, and a hey non-ny no, and a hey non-ny *dim.*

with a hey and a ho, and a hey non-ny no, and a hey non-ny *dim.*

no, That o'er the green corn-field did pass, In the spring - time, the

no, nonny no, That o'er the green corn-field did pass, In the spring - time, the

no, nonny no, That o'er the green corn-field did pass, In the spring - time, the

no, That o'er the green corn - - field did pass, In the

IT WAS A LOVER.

spring - - time, the on - - ly pret - ty... ring - - - time;
 spring - - time, the on - ly... pret - ty... ring - - - time;
 spring - - time, the on - ly... pret - ty... ring - - - time; When
 spring - - time, the on - ly pret - ty... ring - - - time; When

When birds do sing, hey ding a ding a ding, Sweet lov - ers love the
 When birds do sing, hey ding a ding ding, Sweet lov - ers love the
 birds do sing, hey ding a ding ding, hey ding a ding ding, Sweet lov - ers love the
 birds do sing, hey ding a ding ding, Sweet lov - - ers, sweet lov - ers love the

cres. spring, when birds do sing, hey ding a ding a ding, sweet lov - ers, sweet
 spring, . . . when birds do sing, hey ding a ding ding, sweet lov - ers
 spring, . . . when birds do sing, hey ding a ding ding, sweet lov - ers
 spring, when birds do sing, hey ding a ding ding, sweet lov - ers

IT WAS A LOVER.

lov-ers love the spring, sweet lov-ers love . . the spring.
 love . . . the spring, sweet lov-ers love . . the spring, sweet lov-ers love the spring.
 love the spring, sweet lov-ers love . . the spring, sweet lov-ers love the spring.
 love . . . the spring, sweet lov-ers . . love the spring.

Be-tween the ac-res of the rye, These pret-ty coun-try
 Be-tween the ac-res of the rye, These pret-ty coun-try
 Be-tween the ac-res of the rye, These pret-ty coun-try . .
 Be-tween the ac-res of the . . rye, these pret-ty coun-try

folk would lie; This ca-rol they be-gan that hour,
 folk would lie; This ca-rol they be-gan that hour, How that
 folk would lie; This ca-rol they be-gan that hour, be-gan that hour,
 folk would lie; This ca-rol they be-gan that hour, be-gan that hour,

IT WAS A LOVER.

How that life was but a flow-er, how that life was but . . . a
 life . . . was . . . but a flow - - er, that life was but . . . a
 How that life was but a flow-er, how that life was
 How that life was but a flow-er, how that life was

p *dim.* *molto rall.*

flow'r, a flow'r. And there-fore take the pre-sent
 flow'r . . . was but a . . flow'r. And there-fore take the pre-sent
 but a flow'r, was but a . . flow'r. And there-fore take the pre-sent
 but a flow'r, was but a flow'r. And there-fore take the pre-sent

p *mp* *a tempo.*

time, with a hey and a ho, and a hey non-ny no, with a hey and a ho, and a
 time, with a hey and a ho, and a hey non-ny no, with a hey and a ho, and a hey
 time, with a hey and a ho, and a hey non-ny no, and a
 time, with a hey and a ho, and a hey non-ny no, and a

dim. *dim.* *dim.* *dim.*

IT WAS A LOVER.

hey non - ny no, For love is crown - ed with the prime, In
 non - ny no, non - ny no, For love is crown - ed with the prime, In
 hey non - ny no, non - ny no, For love is crown - ed with the prime, In
 hey non - ny no, non - ny no, For love is crown - ed with the prime, In

spring - time, in spring - time, the on - ly pret - ty ring - time, the
 spring - time, in spring - time, the on - ly pret - ty ring - time, the
 spring - time, in spring - time, the on - ly pret - ty ring - time, the
 spring - time, in spring - time, the on - ly pret - ty ring - time, the

on - ly pret - ty ring - - - time, When birds do sing, hey
 on - ly pret - ty ring - - - time, When birds do sing, hey
 on - ly pret - ty ring - - - time, When
 on - ly pret - ty ring - - - time, When birds do sing, hey

IT WAS A LOVER.

ding a ding ding, hey ding a ding ding, Sweet lov - ers love the spring, . . . When

ding a ding ding, hey ding a ding ding, Sweet lov - ers love the spring, . . . When

birds do sing, hey ding a ding a ding, Sweet lov - ers love the spring, . . . When

ding a ding ding, hey ding a ding ding, Sweet lov - ers love the spring, When

birds do sing, hey ding a ding ding, Sweet lov - ers, sweet lov - ers love the spring;

birds do sing, hey ding a ding ding, Sweet lov - ers love . . . the spring, sweet lov - ers

birds do sing, hey ding a ding ding, Sweet lov - ers love the spring, sweet lov - ers

birds do sing, hey ding a ding ding, Sweet lov - ers love . . . the spring, sweet

rall. al fine. sweet lov - ers love . . . the spring, . . . the spring.

love . . . the spring, sweet lov - ers love the spring, sweet lov - ers love the spring.

love . . . the spring, sweet lov - ers love the spring, sweet lov - ers love . . . the spring.

lov - ers love the spring, . . . the spring.

rall. al fine.

TO HENRY LESLIE, ESQ.
The Ferry Maiden.

BARCAROLE FOR UNACCOMPANIED CHORAL SINGING.

Words by F. E. WEATHERLY.

Music by A. R. GAUL.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.) and 80 & 81, Queen Street (E.C.)

SOPRANO. *mf* Sir Ro - land to the ri - ver came, Full blithely there he cried, . . "O

ALTO. *mf* Sir Ro - land to the ri - ver came, Full blithely there he cried, he cried, "O

TENOR (Sve. lower). *mf* Sir Ro - land to the ri - ver came, Full blithely there he cried, he cried, "O

BASS. *mf* Sir Ro - land to the ri - ver came, Full blithely there he cried, . . "O

PIANO. *mf* . . 66.

slentando.
row me o'er the tide, las-sie, O row me o'er the tide! A piece of red, red

slentando.
row me o'er the tide, las-sie, O row me o'er the tide! A piece of red, red

slentando.
row me o'er the tide, las-sie, O row me o'er the tide, the tide! A piece of red, red

slentando.
row me o'er the tide, las-sie, O row me o'er the tide, the tide! A piece of red, red

slentando.
gold, las-sie, I'll glad-ly give to thee, . . For yon-der tow'r's my

a tempo. *cres.*
gold, las-sie, I'll glad-ly give to thee, For yon-der tow'r's my

a tempo. *cres.*
gold, las-sie, I'll glad-ly give to thee, For yon-der tow'r's my

a tempo. *cres.*
gold, las-sie, I'll glad-ly give to thee, For yon-der tow'r's my

a tempo. *cres.*
gold, las-sie, I'll glad-ly give to thee, For yon-der tow'r's my

Also published in Novello's Tonie Sol-fa Series, No. 221, price 1d.

THE FERRY MAIDEN.

rit. *rit.* *mf* *rall.*
 la - dy's bow'r, And there she waits for me, she waits for me, she waits for me."
rit. *rit.* *mf* *rall.*
 la - dy's bow'r, And there she waits for me, she waits for me, she waits for me."
rit. *rit.* *mf* *rall.*
 la - dy's bow'r, And there she waits for me, she waits for me, she waits for me."
rit. *rit.* *mf* *rall.*
 la - dy's bow'r, And there she waits for me."

mf
 She row'd him o'er the wa - ter wide, She saw him leap to land, . . He
mf
 She row'd him o'er the wa - ter wide, She saw him leap to land, to land, He
mf
 She row'd him o'er the wa - ter wide, She saw him leap to land, to land, He
mf
 She row'd him o'er the wa - ter wide, She saw him leap to land, . . He

p
 left a piece of red, red gold, With - in her li - ly hand. And
p
 left a piece of red, red gold, With - in her li - ly hand. And
p
 left a piece of red, red gold, With - in her li - ly hand, her hand. And
p
 left a piece of red, red gold, With - in her li - ly hand, her hand. And

THE FERRY MAIDEN.

ma-ny a time she fer-ried him A-cross the wa-ter wide, . . And ev-'ry time she
ma-ny a time she fer-ried him A-cross the wa-ter wide, And ev-'ry time she
ma-ny a time she fer-ried him A-cross the wa-ter wide, And ev-'ry time she
ma-ny a time she fer-ried him A-cross the wa-ter wide, . . And ev-'ry time she

dropt the gold A-down in-to the tide, in-to . . the tide, in-to . . the tide. . .
dropt the gold A-down in-to the tide, in-to the tide, in-to the tide. . .
dropt the gold A-down in-to the tide, in-to . . the tide, in-to . . the tide. . .
dropt the gold A-down in-to the tide.

Slightly faster.
"O row us o'er the tide, las-sie, O row us o'er the tide. . . I'll
Slightly faster.
"O row us o'er the tide, las-sie, O row us o'er the tide, the tide. I'll
Slightly faster.
"O row us o'er the tide, las-sie, O row us o'er the tide, the tide. I'll
Slightly faster.
"O row us o'er the tide, las-sie, O row us o'er the tide. . . I'll
Slightly faster.

THE FERRY MAIDEN.

Long pause. Slower.

fill thy lap with red, red gold, For I have won my bride!" The wa - ter laps a -

Long pause.

fill thy lap with red, red gold, For I have won my bride!" The wa - ter laps a -

Long pause.

fill thy lap with red, red gold, For I have won my bride!" The wa - ter laps a -

Long pause.

fill thy lap with red, red gold, For I have won my bride!" The wa - ter laps a -

Slower.

Long pause.

-mong the reeds, No maid-en makes re - ply, . . . There, there in the ri - ver

-mong the reeds, No maid - en makes re - ply, There, there in the ri - ver

-mong the reeds, No maid - en makes re - ply, There, there in the ri - ver

-mong the reeds, No maid - en makes re - ply, . . . There, there in the ri - ver

rit.

by her boat They see the mai-den lie, the mai-den lie, the mai-den lie. . .

rit.

by her boat They see the mai-den lie, the mai - den lie, the mai - den lie. . .

rit.

by her boat They see the mai-den lie, the mai-den lie, the mai-den lie. . .

rit.

by her boat They see the mai-den lie.

rit.

(103)

The Wreath.

Words by D. LEWIS (about 1700).

Music by SIR JULIUS BENEDICT.

London: NOVELLO, EWER AND CO., 1 Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Moderato.

SOPRANO. Sweet, love - ly, chaste, Ye lil - ies, haste, That in the val - leys

ALTO. Sweet, love - ly, chaste, Ye lil - ies, haste, That in the val - leys

TENOR. Sweet, love - ly, chaste, Ye lil - ies, haste, That in the val - leys

BASS. Ye lil - ies, haste, That in the val - leys

PIANO. *Moderato.* *p* *f* *p*

♩ = 104.

breathe: To Phil - lis haste, Sweet, love - ly, chaste, For Phil - lis twine the

breathe: To Phil - lis haste, Sweet, love - ly, chaste, For Phil - lis twine the

breathe: To Phil - lis haste, To Phil - lis haste, Sweet, love - ly, chaste, For Phil - lis twine the

breathe: Sweet, love - ly, chaste, For Phil - lis twine the

wreath. Ye ro - ses come With vir - gin - bloom, The pride of gar - dens

wreath. Ye ro - ses come With vir - gin - bloom, The pride of gar - dens

wreath. Ye ro - ses come With vir - gin - bloom, The pride of gar - dens

wreath. Ye ro - ses come With vir - gin - bloom, The pride of gar - dens

Also published in Novello's Tonic Sol-fa Series, No. 33, price 1d.

THE WREATH.

own'd; That from your bed Dif-fu-siveshed Am-bro-sial o-dours round. Ye

own'd; That from your bed Dif-fu-siveshed Am-bro-sial o-dours round. Ye

own'd; That from your bed Dif-fu-siveshed Am-bro-sial o-dours round. Sweet, lovely chaste, . . .

own'd; That from your bed Dif-fu-siveshed Am-bro-sial o-dours round. Sweet, love-ly,

lil - - ies, haste, That in the val-leys breathe: To Phil-lis haste, . . .

lil - - ies, haste, That in the val-leys breathe: To Phillis

. . . Ye lil-ies, haste, . . . ye lilies, haste, That in the val-leys breathe: To Phillis

chaste, Ye lil-ies, haste, That in the val-leys, val-leys breathe: To Phillis

. . . Sweet, love-ly, chaste, . . . For Phil-lis, for Phil-lis twine the wreath, for Phil-lis twine the

haste, Sweet, love-ly, chaste, For Phil-lis twine the wreath, for Phil-lis twine the

haste, Sweet, love-ly, chaste, For Phil-lis twine the wreath, for Phil-lis twine the

haste, Sweet, love-ly, chaste, For Phil-lis twine the wreath, for Phil-lis twine the

THE WREATH.

cres. *pp* *Slowly.*

wreath, for Phil - lis twine the wreath, for Phil - lis twine the wreath.

cres. *pp*

wreath, for Phil - lis twine the wreath, for Phil - lis twine the wreath.

cres. *pp*

wreath, for Phil - lis twine the wreath, for Phil - lis twine the wreath.

cres. *pp* *Slowly.*

wreath, for Phil - lis twine the wreath, for Phil - lis twine the wreath.

cres. *pp*

a tempo.

Ye vio - lets, too, In fields that grow, And drink the ver - nal

p *f* *p*

Ye vio - lets, too, In fields that grow, And drink the ver - nal

p *f* *p*

Ye vio - lets, too, In fields that grow, And drink the ver - nal

p *f* *p*

a tempo.

In fields that grow, And drink the ver - nal

p *f* *p*

dew; That dash the woods, The meads, the floods, With drops of pur - ple

f

dew; That dash the woods, The meads, the floods, With drops of pur - ple

f

dew; That dash the woods, That dash the woods, The meads, the floods, With drops of pur - ple

f

dew; The meads, the floods, With drops of pur - ple

f

THE WREATH.

hue. All, all be join'd, Of ev' - ry kind, Flowers, herbs; the sweet the

hue. All, all be join'd, Of ev' - ry kind, Flowers, herbs; the sweet, the

hue. All, all be join'd. . . . Of ev'ry kind, Flowers, herbs; the sweet, the

hue. All, all be join'd, Of ev' - ry kind, Flowers, herbs; the sweet, the

p *cres.* *f*

gay; Twist arm in arm, Weave charm with charm, To Phil-lis haste a - way. Ye

gay; Twist arm in arm, Weave charm with charm, To Phil-lis haste a - way. Ye

gay; Twist arm in arm, Weave charm with charm, To Phil-lis haste a - way. Sweet, lovely, chaste, . . .

gay; Twist arm in arm, Weave charm with charm, To Phil-lis haste a - way Sweet, lovely,

p *cres.* *dim.* *mf* *p*

lil - ies, haste, That in the val - leys breathe: To Phillis haste, . . .

lil - ies, haste, That in the val - leys breathe: To Phillis

. . . Ye lil-ies, haste, . . . ye lil-ies, haste, That in the val - leys breathe: To Phillis

chaste, Ye lil-ies, haste, That in the val - leys, val - leys breathe: To Phillis

cres. *dim.* *f* *dim.* *p*

THE WREATH.

Musical score for a piece titled "Sweet, love-ly, chaste, For Phil-lis, for Phil-lis twine the wreath, for Phil-lis twine the". The score is written for a vocal soloist and a piano accompaniment. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The tempo is marked "Allegretto". The score consists of five systems of music. The vocal line is written on a single staff, and the piano accompaniment is written on two staves (treble and bass clef). The lyrics are: "Sweet, love-ly, chaste, For Phil-lis, for Phil-lis twine the wreath, for Phil-lis twine the". The score includes dynamic markings such as *cres.*, *dim.*, *f*, and *sfz*. The piano part features a prominent bass line with chords and arpeggiated figures. The vocal line is melodic and expressive, with some slurs and phrasing marks. The score ends with a double bar line and repeat signs.

wreath, for Phil - lis twine the wreath, for Phil - lis twine the wreath.

wreath, for Phil - lis twine the wreath, for Phil - lis twine the wreath.

wreath, for Phil - lis twine the wreath, for Phil - lis twine the wreath.

wreath, for Phil - lis twine the wreath, for Phil - lis twine the wreath.

wreath, for Phil - lis twine the wreath, for Phil - lis twine the wreath.

Slowly.

a tempo.

To all one date, As - signs not fate, As plain, too plain, ap -

To all one date, As - signs not fate, As plain, too plain, ap -

To all one date, As - signs not fate, As plain, too plain, ap -

As - signs not fate, As plain, too plain, ap -

a tempo.

p *f* *p*

THE WREATH.

pears; Your glo - ries live Days four or five, But her's as ma - ny

pears; Your glo - ries live Days four or five, But her's as ma - ny

pears; Your glories live, Your glo - ries live Days four or five, But her's as ma - ny

pears; Days four or five, But her's as ma - ny

years. Yet gent - lest race, Your fleet - ing grace To blooming Phil - lis

years. Yet gent lest race, Your fleet - ing grace To blooming Phil - lis

years. Yet gentlest race, . . . Your fleeting grace To blooming Phil - lis

years. Yet gent - lest race, Your fleet - ing grace To blooming Phil - lis

lend : And, as you fade, Remind the maid, That years like days must end. Ye

lend : And, as you fade, Remind the maid, That years like days must end. Ye

lend : And, as you fade, Remind the maid, That years like days must end. Sweet, lovely, chaste, . .

lend : And, as you fade, Remind the maid, That years like days must end. Sweet, lovely,

THE WREATH.

cres. lil - ies, haste, That in the valleys breathe: To Phillis haste, *f* *dim.*
cres. lil - ies, haste, That in the valleys breathe: To Phil-lis *dim.*
cres. . . . Ye lilies, haste, . . . ye lilies, haste, That in the valleys breathe: To Phil-lis *f* *dim.*
cres. chaste, Ye lilies, haste, That in the valleys, valleys breathe: To Phil-lis *f* *dim.* *p*

cres. Sweet, lovely, chaste, For Phil - lis, for Phil - lis twine the wreath, for *dim.*
cres. haste, Sweet, lovely, chaste, For Phil - lis twine the wreath, for *dim.* *f*
cres. haste, Sweet, lovely, chaste, For Phil - lis twine the wreath, for *f* *dim.*
cres. haste, Sweet, lovely, chaste, For Phil - lis twine the wreath, for *f* *dim.* *f*

cres. Phil - lis twine the wreath, for Phil - lis twine the wreath, for Phil - lis twine the wreath. *pp* *Slowly.*
cres. Phil - listwine the wreath, for Phil - listwine the wreath, for Phil - lis twine the wreath. *pp*
cres. Phil - listwine the wreath, for Phil - listwine the wreath, for Phil - lis twine the wreath. *pp*
cres. Phil - listwine the wreath, for Phil - listwine the wreath, for Phil - lis twine the wreath. *pp* *Slowly.*
cres. Phil - listwine the wreath, for Phil - listwine the wreath, for Phil - lis twine the wreath. *pp*

The Lark now leaves his watery nest.

PART-SONG.

Words by Sir W. DAVENANT (1605-1668.)

J. G. CALLCOTT.

London: NOVELLO, EWER, AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Moderato.
(With closed lips.)

SOPRANO. *pp*

ALTO. *pp*

TENOR.* *pp*

BASS. *pp*

PIANO. *pp*
♩ = 92.

The lark now leaves his wat'-ry nest, And

climb - ing shakes his dew - y wings; He takes this win - dow for the east, And

to im - plore your light he sings, and to im - plore your light he sings, A -

cres. *dim.* *pp* *mf* *pp* *cres.* *pp*

* May be sung by a Solo Tenor, in which case the Tenor Chorus would sing the upper Bass notes as far as "Awake," &c.

THE LARK NOW LEAVES HIS WATERY NEST.

poco accel.
pp Till she can dress her beau-ty at your eyes, A -
mf
 - wake, a-wake, the morn will nev-er rise Till she can dress her beau-ty at your eyes, A -
pp
 - wake, a-wake, the morn will nev-er rise Till she can dress her beau-ty at your eyes, A -
mf
 - wake, a-wake, the morn will nev-er rise Till she can dress her beau-ty at your eyes, A -
poco accel.
pp
mf
a tempo.
dim.
 - wake, a - wake, the morn will nev-er rise Till she can dress . . her
dim.
 - wake, a - wake, the morn will nev-er rise Till she can dress . . her
dim.
 - wake, a - wake, the morn will nev-er rise Till she can dress . . her
dim.
 - wake, a - wake, the morn will nev-er rise Till she can dress . . her
a tempo.
dim.
dim.
ritard.
 beau - ty, her beau - ty at . . your eyes. . .
dim.
 beau - ty, her . . beau - ty at . . your eyes. . .
dim.
 beau - ty, . . her beau - ty at . . your eyes. . .
dim.
 beau - ty, . . her beau - ty at . . your eyes. . .
ritard.
dim.

THE LARK NOW LEAVES HIS WATERY NEST.

Tempo primo.
(With closed lips.)

(With closed lips.)

(With closed lips.)

The mer-chant bows un - to the sea-man's star, The

Tempo primo.

plough-man from the sun his sea - son takes; But still the lov - er wonders what they are Who

cres.

cres.

cres.

... look for day be - fore his mis-tress wakes, who look for day be - fore his mis-tress wakes. A -

cres.

cres.

THE LARK NOW LEAVES HIS WATERY NEST.

poco accel. *pp* *mf*

Then draw your cur - tains and be - gin the dawn, A -

- wake, a - wake, break thro' your veils of lawn, Then draw your cur - tains and be - gin the dawn, A -

- wake, a - wake, break thro' your veils of lawn, Then draw your cur - tains and be - gin the dawn, A -

- wake, a - wake, break thro' your veils of lawn, Then draw your cur - tains and be - gin the dawn, A -

poco accel. *pp* *mf*

- wake, a - wake, break thro' your veils of lawn, Then draw your cur - - - tains,

- wake, a - wake, break thro' your veils of lawn, Then draw your cur - - - tains,

- wake, a - wake, break thro' your veils of lawn, Then draw your cur - - - tains,

- wake, a - wake break thro' your veils of lawn, Then draw your cur - - - tains, . .

dim. *rall.*

then draw . . your cur - tains and be - gin, be - gin the dawn.

dim. then draw . . your cur - tains and be - gin . . the dawn.

dim. then draw . . your cur - tains and be - gin, be - gin the dawn.

dim. then . . draw . . your cur - tains and be - gin the dawn.

dim. *rall.*

The Clouds that wrap the setting Sun.

PART-SONG.

SAMUEL REAY.

London: NOVELLO, EWER, AND CO., 1, BERNERS STREET (W.), and 80 & 81, QUEEN STREET (E.C.)

SOPRANO. *mf* The clouds that wrap the set - ting sun, *cres.* When Au - tumn's

ALTO. *mf* The clouds that wrap the set - ting sun, *cres.* When Au - - tumn's

TENOR. *mf* The clouds that wrap the set - ting sun, *cres.* When Au - tumn's

BASS. *mf* The clouds that wrap the set - ting sun, *cres.* When Au - tumn's

PIANO. *mf* *cres.* ♩ = 66.

dim. *cres.* soft - - est gleams are end - ing, Where all bright hues to - ge - ther

dim. *cres.* soft - est gleams are end - ing, Where all bright hues to - ge - ther

dim. *cres.* soft - est, soft - est gleams are end - ing, Where all bright hues to - ge - ther

dim. *cres.* soft - - est gleams are end - ing, Where all bright hues to - ge - ther

dim. *cres.*

THE CLOUDS THAT WRAP THE SETTING SUN.

run, . . . In sweet, in sweet con - fu - sion blend - ing : Why, as we

run, . . . In sweet con - fu - sion blend - ing : Why, as we

run, to - ge - ther run, In sweet con - fu - sion blend - ing : Why, as we

run, . . . In sweet, con - fu - sion blend - ing : Why, as we

watch their float - ing wreath, Seem they the breath of life to

watch their float - ing wreath, Seem they the breath of life to

watch their float - ing wreath, Seem they the breath of life to

watch, we watch their float - ing wreath, Seem they the breath of life to

breathe? To Fan - cy's eye their mo - tions prove . . . They man - tle

breathe? To Fan - cy's eye their mo - tions prove . . . They man - tle

breathe? To Fan - cy's, Fan - cy's eye their mo - tions, mo - tions prove They man - tle

breathe? To Fan - cy's eye their mo - tions prove They man - tle

THE CLOUDS THAT WRAP THE SETTING SUN.

cres. *ritard. e dim.* *mf*
 round, they man-tle round the sun for love. When up some wood-land dale we
cres. *ritard. e dim.* *mf*
 round, they man-tle round the sun for love. When up some wood-land dale we
cres. *ritard. e dim.* *mf*
 round, man-tle round the sun for love. When up some wood-land dale we
cres. *ritard. e dim.* *mf*
 round, they man-tle round the sun for love. When up some wood-land dale we

cres. *dim.* *cres.*
 catch The ma-ny twink-ling smile of O-cean, Or with pleas'd
cres. *dim.* *cres.*
 catch The ma-ny twink-ling smile of O-cean, Or with pleas'd
cres. *dim.* *cres.*
 catch The ma-ny twink-ling smile of O-cean, Or with pleas'd
cres. *dim.* *cres.*
 catch The ma-ny twink-ling smile of O-cean, Or with pleas'd

cres. *dim.* *cres.* *dim.*
 ear be-wil-der'd watch His chime, his chime of rest-less mo-
cres. *dim.*
 ear be-wil-der'd watch His chime of rest-less mo-
cres. *dim.*
 ear be-wil-der'd watch His chime, his chime of rest-less, rest-less mo-
cres. *dim.*
 ear be-wil-der'd watch His chime of rest-less mo-

THE CLOUDS THAT WRAP THE SETTING SUN.

tion ; Still, as the surg - - ing waves re - tire, They seem to

tion ; Still, as the surg - - ing waves re - tire, They seem to

tion ; Still, as the surg - - ing waves re - tire, They seem to

tion ; Still, as the surg - ing, surg - ing waves re - tire, They seem to

gasp with strong de - sire : Such signs of love old O - cean

gasp with strong de - - sire : Such signs of love old O - cean

gasp with strong de - - sire : Such signs, such signs of love old O - cean,

gasp with strong de - - sire : Such signs of love old O - cean

gives, . . . We can - not choose, we can - not choose but think he lives.

gives, . . . We can - not choose, we can - not choose but think he lives.

O - cean gives, We can - not choose, can - not choose but think he lives.

gives, We can - not choose, we can - not choose but think he lives.

(118)

King Winter.

FOUR-PART SONG.

Translated from the German by
Mrs. CARY-ELWES.

SKYMOOR J. G. EGBERTON.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Allegretto.

SOPRANO. Come shake thy whit-en'd fur-coat From the pelt-ing, blind-ing snow: Dust-y

ALTO. Come shake thy whit-en'd fur-coat From the pelt-ing, blind-ing snow: Dust-y

TENOR. Come shake thy whit-en'd fur-coat From the pelt-ing, blind-ing snow: Dust-y

BASS. Come shake thy whit-en'd fur-coat From the pelt-ing, blind-ing snow: Dust-y

PIANO. (*ad lib.*) *p*

♩ = 66.

cres. poco ritard. dim. a tempo. cres.

March-wind, i-cy rain-drops, Wail a-round with sob of woe. Long grizz-ly - col-our'd hang-eth Thy old

cres. dim. p. cres.

March-wind, i-cy rain-drops, Wail a-round with sob of woe, Long grizz-ly - col-our'd hang-eth Thy old

cres. dim. p. cres.

March-wind, i-cy rain-drops, Wail a-round with sob of woe, Long grizz-ly - col-our'd hang-eth Thy old

cres. dim. p. cres.

March-wind, i-cy rain-drops, Wail a-round with sob of woe, Long grizz-ly - col-our'd hang-eth Thy old

poco ritard. a tempo.

cres. dim. p. cres.

p. cres. ritard.

grey beard like a sheet; Win-ter, it is time to cut it, See, it reach-eth to thy feet.

cres.

grey beard like a sheet; Win-ter, it is time to cut it, See, it reach-eth to thy feet.

cres. p. cres.

grey beard like a sheet; Win-ter, it is time to cut it, See, it reach-eth to thy feet.

cres. p. cres.

grey beard like a sheet; Win-ter, it is time to cut it, See, it reach-eth to thy feet.

p. cres. ritard.

KING WINTER.

L'istesso tempo.

"Ha! who mocks me, trem - ble!" Grum-bles old Win - ter, ris - ing from the

"Ha! who mocks me, trem - ble!" Grum-bles old Win - ter, ris - ing from the

"Ha! who mocks me, trem - ble!" Grum-bles old Win - ter, ris - ing from the

"Ha! who mocks me, trem - ble!" Grum-bles old Win - ter, ris - ing from the

L'istesso tempo.

senza ritardare. *p.* *cres.*

ground : . . But the spin - ning-wheel's loud hum - ming, but the spin - ning-wheel's loud

ground : . . But the spin - ning-wheel's loud hum - ming, but the

ground : . . But the spin - ning-wheel's loud

ground : . . But the

senza ritardare. *p.*

hum - ming Sets his old head whirr - ing round, sets his old head whirr - ing, whirr - ing

spinning-wheel Sets his old head whirr - ing round,

hum - ming Sets his old head whirr - ing round, sets his old head

spinning-wheel, Sets his old head whirr - ing round,

KING WINTER.

Andante.

round, round, round. Spring now
sets his old head whirr-ing, whirr-ing round, round, round. Spring now
whirr-ing round, his old head whirr-ing round, round, round. Spring now
sets his old head whirr-ing round, round, round. Spring now

Andante. $\text{♩} = 50.$

mocks him, gai-ly laugh-ing, With a rose-leaf flut-t'ring by; And be-fore the scent of
mocks him, gai-ly laugh-ing, With a rose-leaf flut-t'ring by; And be-fore the scent of
mocks him, gai-ly laugh-ing, With a rose-leaf flut-t'ring by; And be-fore the scent of
mocks him, gai-ly laugh-ing, With a rose-leaf flut-t'ring by; And be-fore the scent of

Tempo lmo.

vi-o-lets Must he quickly up and fly... Young are laugh-ing, old are
vio-lets Must he quickly up and fly... Young are
vio-lets must he, Must he quickly up and fly...
vio-lets Must he quickly up and fly...

KING WINTER.

laughing, Rings the mer-ry, mer-ry sound of play; He who weeps a-way must hast-en, For to -

laughing, Rings the mer - ry sound of play; He who weeps a-way must hast-en, For to -

Rings the mer - ry sound of play; He who weeps a-way must hast-en, For to -

Young are laugh-ing; He who weeps a-way must hast-en, For to -

do. sempre. f

dim.

day e'en sor-row's gay, for to-day e'en sor-row's gay,

day e'en sor-row's gay, for to-day e'en sor-row's

day e'en sor-row's gay. for to-day, for to-day e'en sor-row's

day e'en sor-row's gay, for to-day e'en sor-row's

sor-row's gay!

gay, sor-row's gay!

gay, sor-row's gay!

gay, sor-row's gay!

MUSIC
WITH
SACRED WORDS,
FROM
VOLS. XVII. AND XVIII.
OF
THE MUSICAL TIMES.

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Ave Maria.

The English words adapted
by the Rev. J. TROUTBECK, M.A.

MOTETT.

FRANZ ABT (Op. 438).

London: NOVELLO, EWER & Co., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Andante.

TREBLE. *p* O Lord most ho - ly, O God most migh - ty,
A - ve Ma - ri - a! gra - ti - â ple - na,

ALTO. *p* O Lord most ho - ly, O God most migh - ty,
A - ve Ma - ri - a! gra - ti - â ple - na,

TENOR (Sve. lower) *p* O Lord most ho - ly, O God most migh - ty,
A - ve Ma - ri - a! gra - ti - â ple - na,

BASS. *p* O Lord most ho - ly, O God most migh - ty,
A - ve Ma - ri - a! gra - ti - â ple - na.

ACCOMP. *Andante.* *p*

f O lov-ing Sa-viour, Thee would we be prais-ing with joy-ful lips,
Do - mi-nus te - cum, be - ne - dic - ta tu in mu-li - e - ri - bus,

pp *poco a poco cres.* *f*

O . . lov-ing Sa-viour, Thee would we be prais-ing with joy-ful lips,
De - mi-nus te - cum, be - ne - dic - ta tu in mu-li - e - ri - bus,

f *pp* *poco a poco cres.* *f*

O lov-ing Sa-viour, Thee would we be prais-ing with joy-ful lips,
Do - mi-nus te - cum, be - ne - dic - ta tu in mu-li - e - ri - bus,

f *pp* *poco a poco cres.* *f* *p*

O lov-ing Sa-viour, Thee would we be prais-ing with joy-ful lips, for
Do - mi-nus te - cum, be - ne - dic - ta tu in mu-li - e - ri - bus, . . .

f *pp* *pp*

Also published in Novello's Tonic Sol-fa Series, No. 473, price 1d.

AVE MARIA.

mf
for Thou hast redeem-ed us, Thou hast re-deem-ed us of Thy grace and mer-cy.
et be-ne-dic-tus, be-ne-dic-tus fruc-tus ven-tris tu-i Je-sus.

mf
for Thou hast redeem'd us, Thou hast re-deem-ed us of Thy grace and mer-cy.
et be-ne-dic-tus, be-ne-dic-tus fruc-tus ven-tris tu-i Je-sus.

mf
for Thou hast redeem'd us, Thou hast re-deem-ed us of Thy grace and mer-cy.
et be-ne-dic-tus, be-ne-dic-tus fruc-tus ven-tris tu-i Je-sus.

mf
Thou hast redeem'd us, Thou hast re-deem'd us of Thy grace and mer-cy.
et be-ne-dic-tus, be-ne-dic-tus fruc-tus ven-tris tu-i Je-sus.

p

TREBLE SOLO.
poco animato.

Teach us to know Thee, teach us to
Sanc-ta Ma-ri-a, ma-ter

love Thee, make us to fol-low, to fol-low af-ter
De-i, o-ra pro no-bis, pro no-bis pec-ca-

AVE MARIA.

tempo primo, tranquillo.

ho - li-ness; So in temp - ta - tion, And in the hour of
- to - ri - bus O - ra pro no - bis, nunc, et in ho-ra mortis

molto cres. sf dim.
sad - ness, we shall find com - fort and help in Thee.
dim.
nos - tra, o - ra, o - ra pro no - bis.

TUTTI.
Guide . . us, O Sa - viour, O . . lov - ing Sa - viour,
Sanc - ta Ma - ri - a! o - - ra pro no - bis,
TUTTI.
p Guide . . us, O Sa - viour, O . . lov - ing Sa - viour,
Sanc - ta Ma - ri - a! o - - ra pro no - bis,
TUTTI.
p Guide . . us, O Sa - viour, O . . lov - ing Sa - viour,
Sanc - ta Ma - ri - a! o - - ra pro no - bis,
TUTTI.
p Guide us, O Sa - viour, O lov - ing Sa - viour,
Sanc - ta Ma - ri - a! o - - ra pro no - bis,

AVE MARIA.

poco rit. *mf* *dim.*
 So in the hour of sad - ness we shall find com - fort and help in Thee.
 Nunc, et in ho - ra mor - tis nunc, et in ho - ra mor - tis nos - træ.

poco rit. *mf* *dim.*
 So in the hour of sad - ness we shall find com - fort and help in Thee.
 Nunc, et in ho - ra mor - tis nunc, et in ho - ra mor - tis nos - træ.

poco rit. *mf* *dim.*
 So in the hour of sad - ness we shall find com - fort and help in Thee.
 Nunc, et in ho - ra mor - tis nunc, et in ho - ra mor - tis nos - træ.

poco rit. *mf* *dim.*
 So in the hour of sad - ness we shall find com - fort and help in Thee.
 Nunc, et in ho - ra mor - tis nunc, et in ho - ra mor - tis nos - træ.

poco rit.
 A - - - men, A - - - men. . . .
 A - - - men, A - - - men. . . .

p *fz* *p* *pp*
 A - - - men, A - - - men. . . .
 A - - - men, A - - - men. . . .

p *fz* *p* *pp*
 A - - - men, A - - - men. . . .
 A - - - men, A - - - men. . . .

p *fz* *p* *pp*
 A - - - men, A - - - men. . . .
 A - - - men, A - - - men. . . .

This Motett is also published as a sacred song, price 1s. 6d. nett.

Lift thine eyes to the mountains.

TRIO FROM MENDELSSOHN'S "ELIJAH."

London: NOVELLO, EWER & Co., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Andante.

1st TREBLE. *sf* Lift thine eyes, O lift thine eyes to the moun-tains, whence *p*

2nd TREBLE. *sf* Lift thine eyes, O lift thine eyes to the moun-tains, whence *p*

ALTO. *sf* Lift thine eyes, O lift thine eyes to the moun-tains, whence *p*

PIANO. *Andante.* *sf* *p*

$\text{♩} = 100.$

com - eth, whence com - eth, whence com - eth help.

com - eth, whence com - eth, whence com - eth help. Thy help com - eth,

com - eth, whence com - eth, whence com - eth help. Thy help

Thy help com - eth from the Lord, the Ma - ker of *cres.* *dim.*

com - eth from . . the Lord, from the Lord, the Ma - ker of *cres.* *dim.*

com - eth from . . the Lord, the Ma - - - - ker of *cres.* *dim.*

Also published in Novello's Tonic Sol-fa Series, No. 47, price 1½d.

LIFT THINE EYES TO THE MOUNTAINS.

First system of the musical score. It features three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The lyrics are: "hea - ven and earth. . . He hath said, thy foot . . .". The piano part is in bass clef with a key signature of one sharp. Dynamics include *p* (piano) and *cres.* (crescendo).

Second system of the musical score. It continues the vocal and piano parts. The lyrics are: ". . . shall not be mo - ved. Thy Keep - er will ne - ver slum - - ber, foot shall not be mo - ved. Thy Keep - er will ne - ver". The piano part includes a *pp* (pianissimo) dynamic marking.

Third system of the musical score. It continues the vocal and piano parts. The lyrics are: "ne - ver, will ne - ver slum - - ber, ne - ver slum - - - - ber. slum - ber, ne - ver, will ne - ver slum - - - - ber. slum - ber, ne - ver, will ne - ver slum - ber, will ne - ver slum - ber." The piano part includes *cres.* (crescendo) and *dim.* (diminuendo) markings, as well as a *f* (forte) dynamic.

LIFT THINE EYES TO THE MOUNTAINS.

First system of the musical score. It features three vocal staves and a piano accompaniment. The vocal parts begin with the lyrics "Lift thine eyes, O lift thine eyes to the moun - tains, whence". The piano part provides harmonic support with chords and moving lines. Dynamics include *p* (piano) and *sf* (sforzando).

Second system of the musical score. The vocal parts continue with the lyrics "com - eth, whence com - eth, whence com - eth help, whence". The piano accompaniment continues with harmonic support. Dynamics include *p* (piano) and *sf* (sforzando).

Third system of the musical score. The vocal parts conclude with the lyrics "com - eth, whence com - eth, whence com - eth help." The piano accompaniment provides the final harmonic support. Dynamics include *p* (piano).

Come, let us worship.

ANTHEM FOR SOPRANO SOLO AND CHORUS.

Psalm xcv. 6, 7.

Arranged from HIMMEL, 1875.

London: NOVELLO, EWER & Co., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Larghetto.

VOICE.

ACCOMP. $\text{♩} = 66.$

mf *p*

mf SOLO SOPRANO.

O come, let us wor - ship, and kneel be - fore the Lord our

p

p

Ma - ker; O come, let us wor - ship, come let us kneel be - fore .. the

pp *sf*

mf *dim.*

Lord, For He, He is the Lord, our God, He ... is our

sf *dim.*

mf *p*

God; O come, let us wor ship, and kneel be - fore the Lord our

pp

Also published in Novello's Tonic Sol-fa Series, No. 19, price 1d.

O COME, LET US WORSHIP.

Ma-ker, For He is our God, He is the Lord, the Lord our

f *mf* *sf*

God; O come . . . and kneel before the Lord, O come . . . and kneel be-fore the

p *mf* *sf* *poco rit.* *rall. molto.*

a tempo. CHORUS. *dim.*

Lord. O come, let us wor-ship and kneel be-fore the Lord, O

ALTO. *mf* *dim.* *p*

TENOR. *mf* *dim.* *p*

BASS. *mf* *dim.* *p*

O come, let us wor-ship and kneel be-fore the Lord, . . O

a tempo. *mf* *dim.* *p*

come, let us wor-ship, let us kneel be-fore . . the Lord, For

cres. *mf*

come, let us wor-ship, let us kneel be-fore the Lord, He is the

cres. *p*

come, let us wor-ship, let us kneel be-fore the Lord, He is the

cres. *p*

come, let us wor-ship, let us kneel be-fore the Lord,

cres. *p*

(133)

O COME, LET US WORSHIP.

SOLO SOPRANO.

mf O

cres. He is the Lord our God, *dim.* He . . is our God:

cres. Lord our God, *dim.* He is the Lord, the Lord our God:

cres. Lord our God, *dim.* He is the Lord our God:

dim. He is the Lord our God:

cres. *dim.*

mf For

pp let us wor-ship be - fore the Lord our Ma - ker. *mf*

pp let us wor-ship be - fore the Lord our Ma - ker. *mf*

pp let us wor-ship be - fore the Lord our Ma - ker. *mf*

pp let us wor-ship be - fore the Lord our Ma - ker. *mf*

pp *mf*

O COME, LET US WORSHIP.

He is our God, O come, . . .

O come, He is the Lord, the Lord our God, He

O come, He is the Lord, the Lord our God, He

O come, He

O come, He is the Lord our God, He

pp *mf* *dim.* *pp*

. . . and kneel be-fore the Lord, O come, . . . and kneel be-fore the Lord.

is our God, is our God, our God.

is our God, is our God, our God.

is our God, is our God, our God.

is our God, is our God, our God.

rall. molto. *rit.* *f* *pp* *rall. molto.* *pp* *rall. molto.* *pp* *rall. molto.* *pp* *rall. molto.* *pp*

cres. *f* *sf* *rall. molto.* *pp*

Hosanna in the Highest.

ANTHEM FOR ADVENT.

S. Matt., xxi. 9. Isaiah lxiii. 1—4, and part of a Hymn.

J. STAINER.

London: NOVELLO, EWER & CO., 1, BERNERS STREET (W.), and 80 & 81, QUEEN STREET (E.C.); also in New York.

Allegro moderato.

TREBLES ONLY.

CHORUS.

Ho -

(Flutes 8 ft. and 4 ft.)

ACCOMP.

O = 80.

(Oboe or soft Reed.)

Full Swell.

ALL THE MEN'S VOICES.

cres. *ff* *f*

- san-na in the Highest, Hosan-na, Ho-san-na, Ho-san-na in the Highest, Ho-san-na. Who is

cres. *f*

Gt. Org. soft Diaps.

this? Who is this? Who is this that com-eth from E-dom? Who is

TREBLE. *mf*

Ho-san-na in the High-est, Ho-san-na, Ho-san-na, Ho-

ALTO.

Ho-san-na, Ho-

this? Who is this?

(Full Swell.)

* If found too high, the G may be omitted in this and the next following passage.

HOSANNA IN THE HIGHEST.

First system of the musical score. It includes staves for Soprano, Alto, Tenor, Bass, and Grand Organ. The lyrics are: "san - na in the High - est, Ho - san - na!"

Second system of the musical score. It includes staves for Soprano, Alto, Tenor, Bass, and Grand Organ. The lyrics are: "Boz - rah? This that is glo - ri - ous . . in His ap - pa - rel, travelling in the Boz - rah? This that is glo - ri - ous . . in His ap - pa - rel, travelling in the"

Third system of the musical score. It includes staves for Soprano, Alto, Tenor, Bass, and Grand Organ. The lyrics are: "Ho - san - na in the High - est, Ho - san - na, Ho - san - na, Ho - greatness of His strength? Ho - san - na, Ho - greatness of His strength? Ho - san - na, (Gt. Diaps.) Ped."

HOSANNA IN THE HIGHEST.

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has one sharp (F#), indicating D major or B minor. The time signature is common time (C). The lyrics are "san - na in the High - est, Ho - san - na." repeated throughout. The score includes various musical markings such as dynamics (ff, f, p, cresc.), articulation (Ped.), and phrasing slurs. The piano part features complex chordal textures and arpeggiated figures.

San - na in the High - est, Ho - san - na.

- san - na, Ho - san - na.

- san - na, Ho - san - na. I that speak in righ - teous-ness,

Ho - san - na.

cres. Ho - san - na, Ho - san - na,

p Ho - san - na in the High - est, Ho - san - na, Ho - san - na, Ho -

fff migh - ty to save. Ho - san - na, Ho - san - na, Ho -

fff migh - ty to save. Ho - san - na, Ho - san - na,

(Full Swell.)

Ped. Ho - san - na.

cres. - san - na in the High - est, Ho - san - na.

cres. - san - na, Ho - san - na.

Ho - san - na, Ho - san - na.

cres. f p Swell.

HOSANNA IN THE HIGHEST.

TREBLE. *p*

Where-fore art Thou red in Thine ap - pa - rel, and Thy

TENOR & BASS. *ff*

gar - ments like him that tread-eth in the wine - vat? I have trod-den the

A long pause. *ff*

pp *Slow.* *ff* *Faster.*

wine-press a-lone; and of the people there was none with Me: I will tread them in Mine

Slow. *Faster.*

pp *d = 112.*

fff

ang - er, and tram-ple them in My .. fu - ry; for the day of ven-geance

fff

p *rall.* *pp* *Slow.*

is in Mine heart, and the year of My re-deem-ed is come. . . .

dim. *p* *rall.* *pp*

CHORALE. *Slow and solemnly.*

hearts to try; When sin - ners meet their aw - ful doom, And saints at - tain their

hearts to try; When sin - ners meet their aw - ful doom, And saints at - tain their

hearts to try; When sin - ners meet their aw - ful doom, And saints at - tain their

hearts to try; When sin - ners meet their aw - ful doom, And saints at - tain their

heav'n - ly home; O let us not for e - vil past Be driv - en from Thy

heav'n - ly home; O let us not for e - vil past Be driv - en from Thy

heav'n - ly home; O let us not for e - vil past Be driv - en from Thy

heav'n - ly home; O let us not for e - vil past Be driv - en from Thy

HOSANNA IN THE HIGHEST.

face at last; But with the bless-ed e-ver-more Be-hold and love Thee

face at last; But with the bless-ed e-ver-more Be-hold and love Thee

face at last; But with the bless-ed e-ver-more Be-hold and love Thee

face at last; But with the bless-ed e-ver-more Be-hold and love Thee

and a-dore; Be-hold and love Thee and a-dore,

and a-dore; Be-hold and love Thee and a-dore,

and a-dore; Be-hold and love Thee and a-dore,

and a-dore; Be-hold and love Thee and a-dore,

a-dore. A-men, A-men.

a-dore. A-men, A-men.

a-dore. A-men, A-men.

a-dore. A-men, A-men.

A Folio Edition of this Anthem is published, price 1s.; also separate vocal parts, 6d.; and in Novello's Tonic Sol-fa Series, No. 108, price 1d.

Jesu, Lord of Life

ANTHEM.

J. CUMMINS.

G. A. NAUMANN.

London: NOVELLO, EWER & Co., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Andante.

TREBLE.

ALTO.

TENOR
(8ve. lower).

BASS.

ACCOMP.

Andante.

p *mf*

♩ = 60.

VERSE, or SEMI-CHORUS.

mf Je - su, Lord of life and glo - ry,

VERSE, or SEMI-CHORUS.

mf Je - su, Lord of life and glo - ry,

p

CHORUS.

mf Bend from heav'n Thy gra - cious ear; While our wait - ing souls a - dore Thee,

CHORUS.

mf Bend from heav'n Thy gra - cious ear; While our wait - ing souls a - dore Thee,

mf CHORUS.

mf Bend from heav'n Thy gra - cious ear; While our souls a -

mf CHORUS.

mf While our souls a - dore Thee,

JESU, LORD OF LIFE.

VERSE, or SEMI-CHORUS.

Friend of help-less sinners hear. By Thy mer-cy, O de-li-ver

Friend of help-less sinners hear. By Thy mer-cy, O de-li-ver

-dore Thee, Friend of sinners hear.

Friend of help-less sinners hear.

p

fz.

cres. us, good Lord, by Thy mer-cy, by Thy mer-cy, O de-li-ver

cres. us, good Lord, by Thy mer-cy, by Thy mer-cy, O de-li-ver

VERSE, or SEMI-CHORUS. *pp*

cres. By Thy mer-cy, by Thy mer-cy, O de-li-ver

cres.

pp

CHORUS. *mf*

us, good Lord, Je-su, Lord of life and glo-ry, Bend from heav'n Thy gracious ear.

mf CHORUS. us, good Lord, Je-su, Lord of glo-ry, Bend from heav'n Thy gracious ear.

mf CHORUS. us, good Lord, Bend, O bend from heav'n Thy gracious ear.

CHORUS. *mf*

Je-su, Lord of life and glo-ry, Bend from heav'n Thy gracious ear.

mf

JESU, LORD OF LIFE.

VERSE, or SEMI-CHORUS.
A little slower.

In the so-lemn
VERSE, or SEMI-CHORUS.
In the so-lemn

A little slower.

CHORUS.

hour of dy-ing, In the aw-ful judg-ment day, May our souls, on
CHORUS.

hour of dy-ing, In the aw-ful judg-ment day, May we, on
VERSE, or SEMI-CHORUS.
In the aw-ful judg-ment day, May we,
CHORUS.

May our souls, our

VERSE, or SEMI-CHORUS.

Thee re-ly-ing, Find Thee still . . our Hope and Stay. By Thy mer-cy,
VERSE, or SEMI-CHORUS.

Thee re-ly-ing, Find Thee still our Hope and Stay. By Thy mer-cy,
VERSE, or SEMI-CHORUS.

May we Find Thee still . . our Hope and Stay. By Thy mer-cy,

souls . . Find Thee still our Hope and Stay.

JESU, LORD OF LIFE.

CHORUS.

VERSE, or SEMI-CHORUS.

CHORUS. VERSE, or SEMI-CHORUS.

by Thy mer-cy, O de-li-ver us, good Lord, by Thy mer-cy,

CHORUS. VERSE, or SEMI-CHORUS.

by Thy mer-cy, O de-li-ver us, good Lord, by Thy mer-cy,

CHORUS. VERSE, or SEMI-CHORUS.

by Thy mer-cy, O de-li-ver us, good Lord, by Thy mer-cy,

CHORUS. VERSE, or SEMI-CHORUS.

O de-li-ver us, good Lord, . . .

O de - li - ver us, good Lord,

CHORUS. *Slower.* *pp*

by Thy mer - cy, O de - li - ver us, good Lord, O . . de - li - ver

CHORUS. *pp*

by Thy mer - cy, O de - li - ver us, good Lord, O de - li - ver

CHORUS. *pp*

by Thy mer - cy, O de - li - ver us, good Lord, O de - li - ver

CHORUS. *pp*

O de - li - ver us, good Lord, *Slower.* O de - li - ver

pp

rit.

us, . . good Lord.

rit.

us, . . good Lord.

rit.

us, . . good Lord.

rit.

us, . . good Lord.

us, good Lord. *a tempo.*

p

pp rit.

Whoso hath this world's good.

ANTHEM.

J. BAPTISTE CALKIN.

From the Service in B flat.

London: NOVELLO, EWER & Co., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

VOICE. *TENOR SOLO. mp*

Who - so hath this world's good, and

se - eth his bro-ther have need, and shut - teth up his com-pas-sion,

How dwel - leth the love of God in him?

ORGAN. *Sw. p* *Solo stop 8 ft.* *cal.* *Sw. a tempo.*

Sw. *Solo.*

QUARTET. TREBLE. SOLO.

Who - so hath this world's good, and se - eth his bro-ther have

ALTO. SOLO.

Who - so hath this world's good, . . . and se - - eth his

TENOR (svs. lower.) SOLO.

Who - so hath this world's good, and se - - eth his

BASS. SOLO.

Who - so hath this world's good, and se - eth his bro-ther have

WHOSO HATH THIS WORLD'S GOOD.

need, and shut-teth up his com-pas-sion,
 bro-ther have need, and shut-teth up his com-pas-sion,
 bro-ther have need, and shut-teth up his com-pas-sion,
 need, and shut-teth up his com-pas-sion, *Solo.*

How dwell-eth the love of God in him?
 How dwell-eth the love of God in him?
 How dwell-eth the love of God in him? Give alms of thy
 How dwell-eth the love of God in him?
Sw. *mf*

Give alms of thy goods, and ne-ver turn thy face from a-ny poor: then the
 Give alms of thy goods, and ne-ver turn thy face from a-ny poor: then the
 goods, of thy goods, and ne-ver turn thy face from a-ny poor: then the
 Give alms of thy goods, and ne-ver turn thy face from a-ny poor: then the
mf *p*

WHOSO HATH THIS WORLD'S GOOD.

face of the Lord shall not be turn - ed a -
 face . . . of the Lord shall not be turn - ed a -
 face of the Lord shall not, shall not be turn - ed a -
 face . . . of the Lord . . . shall not be turn - ed a -

- way . . . from thee.
 - way, a - way from thee.
 - way . . . from thee. . . Who - so hath this world's good, and
 - way . . . from thee.

se-eth his brother hath need, and shut-teth up his com-pas-sion,

WHOSO HATH THIS WORLD'S GOOD.

and shutteth up his compas- sion, How dwell-eth the love, . . . the

love of God in him? Give alms, Give alms of thy Give alms of thy

Solo.

alms of thy goods, from a - ny

alms of thy goods, and ne - - ver turn a-way thy face

goods, and ne-ver turn a-way thy face . . from a - ny

goods, alms of thy goods, and ne - ver turn from a - ny

WHOSO HATH THIS WORLD'S GOOD.

poor, then the face of the Lord . . . shall not be turn - ed a-way from
 and then the face of the Lord . . . shall not be turn - ed a-way from
 poor, then the face of the Lord shall not be turn - ed . . . a-way from
 poor, then the face of the Lord shall not be turn - ed a-way from

a tempo. thee; shall not be turn'd a-way from thee, shall not be
a tempo. thee; shall not be turn'd from thee, shall
a tempo. thee; a-way from thee, shall
a tempo. thee; a-way from thee, shall

turn'd a-way, a-way from thee. . . .
 not be turn'd a-way from thee. . . .
 not be turn'd . . . a-way from thee.
 not be turn'd from thee. . . .

Solo.
Ped.

The Lord is my Strength.

ANTHEM FOR EASTER.

Psalm cxviii. 14, 17, 29.

Composed by HENRY SMART.

Allegro.

TREBLE. *f* The Lord is my strength, my

ALTO. *f* The Lord is my strength, my

TENOR (ve. lower). *f* The Lord is my strength, my

BASS. *f* The Lord is my strength, my

ORGAN. *Gt. Org. mf*

$\text{♩} = 100.$

strength and my song, the Lord is my strength, my strength and my song,

strength and my song, the Lord is my strength, my strength and my song,

strength and my song, the Lord is my strength, my strength and my song,

strength and my song, the Lord is my strength, my strength and my song, The

The Lord is my strength, my strength and my

The Lord is my strength and my song,

The Lord is my strength and my song,

Lord is my strength and my song, the Lord is my strength, my

Also published in Novello's Tonic Sol-fa Series, No. 480. price 1½d.

THE LORD IS MY STRENGTH.

song, the Lord is my strength, my strength and my song,
 the Lord . . . is my strength and my song,
 . . . the Lord is my strength, my strength and my song, *mf*
 strength and my song, the Lord is my strength and my song, And is be -

Full Swell.

mf
 And is be - come my sal - va - tion; The Lord is my strength, my
 - come my sal - va - tion, be - come my sal - va - tion; The Lord . . . is my

mf
 And is be - come my sal - va - tion; The
mf
 And is be - come my sal - va - tion, be - come my sal - va - tion;
 strength and my song;
 strength and my song;

Gt. Org.

THE LORD IS MY STRENGTH.

Lord . . . is my strength and my song, and is be - come my sal -

The Lord is my song, and is be - come my .

The Lord is my strength and my song, and is be - come my sal -

The Lord is my song, and is be - come my sal -

- va - - - tion, is be - come my sal - va - - - tion.

. . . sal - va - tion, and is be - come my sal - va - - - tion.

- va - - - tion, is be - come my sal - va - - - tion.

- va - - - tion, and is be - come my sal - va - - - tion.

I shall not die, but

I shall not die, but live,

dim. Gt. Org. 16 and 8 ft. with Swell coupled.

Ped. in 8ves.

THE LORD IS MY STRENGTH.

cres.
I shall not die, but live, and de -

cres.
I shall not die, but live, not die, but live, and de -

cres.
live, not die, not die, but live, and de -

cres.
I shall not die, but live, not die, but live, and de - clare the

sempre cres.

- clare the works of the Lord.

- clare the works of the Lord.

- clare the works of the Lord. I shall not die, but

works of the Lord. I shall not die, but live, not die, but

cres.
I shall not die, but live, and de -

cres.
I shall not die, but live, not die, but live, and de -

cres.
live, I shall not die, not die, but live, . . and de -

cres.
live, I shall not die, not die, but live, and de -

cres.

THE LORD IS MY STRENGTH.

First system of the musical score. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with the lyrics: "de - clare the works of the Lord, I shall not die, I shall not". The bottom staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

Second system of the musical score. It consists of five staves. The top four staves are vocal parts with the lyrics: "die, I . . . shall not die, . . . but live, die, I shall not die, but live, die, I . . . shall not die, . . . but live, die, I shall not die, but live,". The bottom staff is the piano accompaniment. The key signature remains two flats, and the time signature is common time.

Third system of the musical score. It consists of five staves. The top four staves are vocal parts with the lyrics: "and de - clare the works of the Lord." repeated four times. The bottom staff is the piano accompaniment. The key signature remains two flats, and the time signature is common time. Performance markings include "dim." (diminuendo) and "rit." (ritardando) above the vocal staves, and "Ped. Svcs." (Pedal Swells) below the piano staff.

THE LORD IS MY STRENGTH.

Moderato. ♩ = 80.

CHORUS.
p For He is gra-cious,
 For He is gra-cious,
 For He is gra-cious,
 For He is gra-cious, and His

Solo.
 O give thanks un-to the Lord, for He is gra-cious, for He is gracious, and His

CHORUS.
p For He is gracious;
 For He is gracious;
 For He is gracious;
 For He is gracious;

Choir. p
 And His mer-cy endureth for e-ver. O give thanks un-to the
 And His mer-cy endureth for e-ver.
 mer-cy en-du-reth for e-ver, And His mercy endureth for e-ver.
 And His mer-cy endureth for e-ver.

Gt. Org. p
 And His mer-cy endureth for e-ver.

Solo.
 Lord, for He is gra-cious, for He is gracious, And His mer-cy endureth for e-ver, And His
 For He is gracious,
 For He is gracious,
 For He is gracious,
 And His
 And His
 And His

CHORUS.
 And His
 And His
 And His

Gt. Org.
 And His

Choir.
 And His

Gt. Org.
 And His

THE LORD IS MY STRENGTH.

mer-cy en-du-reth for e-ver. Solo. O give thanks un-to the

mer-cy en-du-reth for e-ver. Solo. O give thanks un-to the Lord, give thanks un-to the

mer-cy en-du-reth for e-ver.

Ch.

Lord, for He is gra-cious, for He is gra-cious, and His mer-cy en-

Lord, for He is gra-cious, for He is gra-cious, and His mer-cy en-

rit. CHORUS. *a tempo.* *mf* du-reth for e-ver. O give thanks un-to the Lord, for He is

a tempo. *mf* O give thanks un-to the Lord, for He is

rit. CHORUS. *a tempo.* *mf* du-reth for e-ver. O give thanks un-to the Lord, for He is

a tempo. *mf* O give thanks un-to the Lord, for He is

ritard. Gt. *mf a tempo.* Org. *mf a tempo.*

THE LORD IS MY STRENGTH.

Solo. **CHORUS.** **Solo.**

gra-cious, for He is gra-cious, and His mer-cy en-du-reth for e-ver, and His
 gra-cious, and His mer-cy en-du-reth for e-ver.

Solo. **CHORUS.** **Solo.**

gra-cious, for He is gra-cious, and His mer-cy en-du-reth for e-ver, and His
 gra-cious, and His mer-cy en-du-reth for e-ver.

Choir. **Gt. Org.** **Choir.**

CHORUS.

mer-cy en-du-reth for e-ver. O give thanks un-to the Lord, for His mer-cy en-
 O give thanks un-to the Lord, for His mer-cy en-
CHORUS.

mer-cy en-du-reth for e-ver. O give thanks un-to the Lord, for His mer-cy en-
 O give thanks un-to the Lord, for His mer-cy en-

Gt. Org.

- du - - - reth for e - - - ver, for e - ver. . .
 - du - reth for e - ver, for e - - - ver, for e - ver. . .
 - du - reth for e - ver, for e - - - ver, for e - ver. . .
 - du - reth for e - ver, for e - - - ver, for e - ver. . .

A Folio Edition of this Anthem is also published by Novello, Ewer and Co., Vocal score, 1s. ; Vocal Parts, 1s.

Lord, I call upon Thee.

FULL ANTHEM FOR FOUR VOICES.

Psalm cxli. 1, 2.

Rev. Sir F. A. GORE OUSELEY, Bart., M.A., Mus. Doc.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Moderato.
Mez.

TREBLE. Lord, I call up - on Thee, haste Thee un - to me, . .

ALTO. Lord, I call up - on Thee, haste Thee un - to me, . .

TENOR. (8va. lower). Lord, I call up - on . . Thee, haste Thee un - to me, . .

BASS. Lord, I call up - on Thee, haste Thee un - to me, . .

ACCOMP. *Moderato.*
ad lib.
Mez.
♩ = 84.



cres. *f* *dim.*
Lord, I call up - on . . Thee, haste Thee un - to me: and con -

cres. *dim.*
Lord, I call up - on Thee, haste Thee un - to me: and con -

cres. *f* *dim.*
Lord, I call up - on . . Thee, haste Thee un - to me: and con -

cres. *f* *dim.*
Lord, I call up - on Thee, haste Thee un - to me: and con -

cres. *f* *dim.*



LORD, I CALL UPON THEE.

f

- si - der my voice when I cry un - to Thee, and con -

- si - der my voice when I cry un - to Thee, and con -

- si - der my voice when I cry . un - to Thee, and con -

- si - der my voice when I cry un - to Thee, and con -

- si - der my voice . when I . cry . un - to Thee.

- si - der my voice when I cry . un - to Thee. *pp*

- si - der my voice when I cry . un - to Thee.

- si - der my voice when I cry un - to Thee.

pp

pp

Let . . . my prayer be . set . forth in Thy sight as the

prayer be set forth, be set forth in Thy sight as the

pp Let my prayer be set forth in Thy sight as the

pp Let my prayer be set forth in Thy sight as the

LORD, I CALL UPON THEE.

cres.

in - - - cense, be set forth as the in - cense, and

in - - - cense, be set forth as the in - cense, and

in - - - cense, be set forth as the in - cense, and

in - - - cense, be set forth as the in - cense, and

cres.

let the lift - ing up of my hands be an eve - ning sa - cri - fice.

let the lift - ing up of my hands be an eve - ning sa - cri - fice.

let the lift - ing up of my hands be an eve - ning sa - cri - fice. Lord I . .

let the lift - ing up of my hands be an eve - ning sa - cri - fice.

mez.

Lord, I . . call, Lord, I . . call, I . . call, up -

mez.

Lord, I call, Lord, I . . call up - on Thee, I call up -

call up - on Thee, Lord, I call, I . . call up -

mez.

Lord, I call, Lord, I call, I call up -

mez.

LORD, I CALL UPON THEE.

- - on Thee, haste Thee un - to me, Lord, I .. call up -
 - - on Thee, haste Thee un - to me, Lord, I call up -
 - - on . . Thee, haste Thee un - to me, Lord, I call up -
 - - on Thee, haste Thee un - to me, . . . Lord, I call up
 - on . . . Thee, haste Thee un - to me. me.
 - on . . . Thee, haste Thee un - to me, .. un - to me.
 - on . . . Thee, haste Thee un - to me, un - to me.
 - on Thee, haste Thee un - to me, un - to me.

Musical score for "LORD, I CALL UPON THEE." featuring five vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass) and piano accompaniment. The score includes lyrics and dynamic markings such as *cres.*, *dim.*, and *morendo.*

"The Angel Gabriel was sent from God."

ANTHEM FOR CHRISTMAS.

HENRY SMART.

S. Luke i., vv. 26, 27, 30—33.

London: NOVELLO, EWER & CO., 1, Berners St. (W.) and 80, 81, Queen St., (E.C.); also in New York.

BASS VOICE. *Con moto moderato.*

ORGAN. *Con moto moderato.*
Sw. soft 8ft. and 4ft. add 8ft. Reeds.

RECIT.
The An-gel Ga-bri-el . . was sent from God un-to a ci-ty of Gal-i-lee,

Reeds off. *p*
Ped. *senza Ped.*

a tempo.
named Na-za-reth, to a Vir-gin whose name was Ma-ry, and the An-gel said un-to

a tempo. *add Reeds.*
Ped.

TENOR VOICE. RECIT.
her, Fear not, Ma-ry, for thou hast found

Reeds off. *p*
Ped. *senza Ped.*

favour with God, and behold, thou shalt conceive and bring forth a Son, and shalt call His name Je-sus.

Ped.

Also published in Novello's Tonic Sol-fa Series, No. 231, price 1½d.

THE ANGEL GABRIEL WAS SENT FROM GOD.

Moderato. CHORUS. TREBLE.

ALTO. He shall be great, . . . He shall be great,

TENOR (Sve, lower). He shall be great, . . . He shall be great,

BASS. He shall be great, . . . He shall be great, . . . He shall be

Moderato. ♩ = 88.

f Gt. Org.

Ped. in 8ves.

and shall be call - ed the Son of the High - - - est, . .

and shall be call - ed the Son of the High - - - est, . .

and shall be call - ed the Son of the High - - - est, . .

great, and shall be call - ed the Son of the High - - - est,

He shall be great, shall be great, . . .

He shall be great, shall be great, shall be great, . . .

He shall be great, shall be great, . . .

He shall be great, shall be great, . . .

mf

THE ANGEL GABRIEL WAS SENT FROM GOD.

and shall be call - ed the Son of the High - est. . .

and shall be call - ed the Son of the High - est. . .

and shall be call - ed the Son of the High - est. . .

and shall be call - ed the Son of the High - est. . .

QUARTETT. *L'istesso tempo.*

And the Lord God shall give to Him the throne of His fa - ther Da - vid, the

And the Lord God shall give to Him the throne of His fa - ther Da - vid, the

And the Lord God shall give to Him the throne of His fa - ther Da - vid, the

And the Lord God shall give to Him the throne of His fa - ther Da - vid, the

L'istesso tempo.

Choir soft 8ft. & 4ft.

senza Ped. Ped.

Lord God shall give to Him the throne of His fa - ther Da - vid, shall give to

Lord God shall give to Him the throne of His fa - ther Da - vid, shall give to

Lord God shall give to Him the throne of His fa - ther Da - vid, shall give to

Lord God shall give to Him the throne of His fa - ther Da - vid, shall

THE ANGEL GABRIEL WAS SENT FROM GOD.

cres.
Him, shall give to Him the throne, the throne of His
cres.
Him, . . shall give, shall give to Him the throne, the throne of His
cres.
Him, shall give to Him the throne, the throne of His
cres.
give, give to Him, shall give to Him the throne, the throne of His
Ped.

cres. CHORUS.
fa - ther Da - vid, the Lord shall give to Him the throne of His fa - ther Da - vid, and
cres. CHORUS.
fa - ther Da - vid, the Lord shall give to Him the throne of His fa - ther Da - vid, and
cres. CHORUS.
fa - ther Da - vid, the Lord shall give to Him the throne of His fa - ther Da - vid, and
cres. CHORUS.
fa - ther Da - vid, the Lord shall give to Him the throne of His fa - ther Da - vid, and
Sw. cres. *Gl. Org.* *f*

Più moto.
He shall reign o - ver the house of Ja - cob, and He shall reign o - ver the
He shall reign o - ver the house of Ja - cob, and He shall reign o - ver the
He shall reign o - ver the house of Ja - cob, and He shall reign o - ver the
He shall reign o - ver the house . . of Ja - cob, and He shall reign, shall reign
Più moto. ♩ = 112.
Ped. in 8ves. *Ped.*

THE ANGEL GABRIEL WAS SENT FROM GOD.

house of Ja-cob, shall reign for e-ver,

house of Ja-cob, shall reign for e-ver, shall reign for

house, the house of Ja-cob, shall reign for

o-ver the house of Ja-cob, shall reign for e-ver,

and He shall reign for e-ver, shall reign for e-ver,

e-ver, for e-ver, shall reign, shall reign, and of His

e-ver, for e-ver, shall reign for e-ver,

for e-ver, reign for e-ver,

King-dom there shall be no end, there shall be no end, . . . no

and of His King-dom there shall be no

senza Ped.

THE ANGEL GABRIEL WAS SENT FROM GOD.

and of His King - dom there shall
end, and of His King - dom there . . . shall be no end, no . .
end, no end, of His King - dom there shall be no end, no
and of His King - dom there shall be no end, . . there shall be no

Ped. in Sves.

be no end, shall be no end. *QUARTETT. >*
end, there shall be no end. *QUARTETT. >*
end, there shall be no end. *QUARTETT. >*
end, there shall be no end. *QUARTETT. >*
end, there shall be no end. *QUARTETT. >*

Sw. with Reeds. Ch.

give to Him the throne of His fa-ther Da - vid, shall give to Him the
give to Him the throne of His fa-ther Da - vid, shall give to Him, . . shall
give to Him the throne of His fa-ther Da - vid, shall give to Him,
give to Him the throne of His fa-ther Da - vid, shall give to Him the

Sw. senza Ped.

(163)

THE ANGEL GABRIEL WAS SENT FROM GOD.

cres. CHORUS.
 throne of His fa - ther Da - vid, and He shall
cres. CHORUS.
 give to Him the throne of His fa - ther Da - vid, and He shall
cres. CHORUS.
 to Him the throne of His fa - ther Da - vid, and He, and He shall
cres. CHORUS.
 throne, shall give the throne of His fa - ther Da - vid, and He, and He shall

cres. *f* *Gt. Org.*
Ped. in 8ves.

reign o - ver the house . . . of Ja - cob, and He shall
 reign o - ver the house, the house of Ja - cob,
 reign o - ver the house of Ja - cob, and He shall reign,
 reign o - ver the house, the house of Ja - cob,

mf

reign, . . . and He . . . shall reign, . . . shall
 and He shall reign for e - ver, He shall
 for e - ver,
 and He shall reign for e - ver,

THE ANGEL GABRIEL WAS SENT FROM GOD.

reign . . for e-ver,

reign for e-ver, and of His

and of His King - dom there shall be no end, of His

reign for e-ver, and of His King - dom there shall be no

ritard.

and of His King - dom there shall be no end, . . .

ritard.

King - dom there shall be no end, shall . be no end, . . .

ritard.

King - dom there shall be, there shall be . . no . . end, . . .

ritard.

end, of His Kingdom there shall be no end, be no end, . . .

ritard.

Lento.

of His King-dom there shall be no end. A - men. . .

of His King-dom there shall be no end. A - men. . .

of His King-dom there shall be no end. A - men. . .

of His King-dom there shall be no end. A - men. . .

Lento. ♩ = 66.

Ped. in 8ves.

Was not Christ our Saviour.

A CHRISTMAS CAROL.

Words by TUSSEK.

Music by JAMES SHAW.

London: NOVELLO, EWER & Co., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Moderato.

TREBLE. *mf*

1. Oh, was not Christ our Sa - viour Sent un - to us from God a - bove, Not
2. This did our God, for ve - ry troth, To train to Him the soul of man, And

ALTO. *mf*

1. Oh, was not Christ our Sa - viour Sent un - to us from God a - bove, Not
2. This did our God, for ve - ry troth, To train to Him the soul of man, And

TENOR
(Sve. lower). *mf*

1. Oh, was not Christ our Sa - viour Sent un - to us from God a - bove, Not
2. This did our God, for ve - ry troth, To train to Him the soul of man, And

BASS. *mf*

1. Oh, was not Christ our Sa - viour Sent un - to us from God a - bove, Not
2. This did our God, for ve - ry troth, To train to Him the soul of man, And

Moderato.

PIANO. *mf*

for our good be - ha - viour, But on - ly of His mer - cy and
just - ly to per - form His oath, To Sa - ra and to A - bra - ham

for our good be - ha - viour, But on - ly of His mer - cy and
just - ly to per - form His oath, To Sa - ra and to A - bra - ham

for our good be - ha - viour, But on - ly of His mer - cy and
just - ly to per - form His oath, To Sa - ra and to A - bra - ham

for our good be - ha - viour, But on - ly of His mer - cy and
just - ly to per - form His oath, To Sa - ra and to A - bra - ham

O WAS NOT CHRIST OUR SAVIOUR.

love? If this be true, as true it is, Tru - ly in - deed
then, That through his seed all na - tions should Most bless - ed be:

love? If this be true, as true it is, Tru - ly in - deed
then, That through his seed all na - tions should Most bless - ed be:

love? If this be true, as true it is, Tru - ly in - deed
then, That through his seed all na - tions should Most bless - ed be:

love? If this be true, as true it is, Tru - ly in - deed
then, That through his seed all na - tions should Most bless - ed be:

Great thanks to God to yield for this, Then had we need.
As in due time, per - form He would, As now we see.

Great thanks to God to yield for this, Then had we need.
As in due time, per - form He would, As now we see.

Great thanks to God to yield for this, Then had we need.
As in due time, per - form He would, As now we see.

Great thanks to God to yield for this, Then had we need.
As in due time, per - form He would, As now we see.

3.
Which wondrously is brought to pass,
And in our sight already done,
By sending, as His promise was,
(To comfort us) His only Son,
Even Jesus Christ, that Virgin's child,
In Bethlehem born,
That Lamb of God, that Prophet mild,
With crowned thorn.

4.
Such was His love to save us all
From dangers of the curse of God,
That we stood in by Adam's fall
And by our own deserved rod,
That through his blood and holy name,
Whoso believes,
And flies from sin, from death, and shame,
Mercy He gives.

5.
For these glad news this feast doth bring,
To God the Son and Holy Ghost
Let man give thanks, rejoice and sing.
From world to world, from coast to coast.
For all good gifts, so many ways,
That God doth send,
Let us in Christ give God the praise,
Till life shall end.

T. Tusser, 1590.

I will sing of Thy power.

Psalm lix., vv. 16, 9, 17.

FULL ANTHEM IN FOUR PARTS, WITH TENOR SOLO.

Sir ARTHUR SULLIVAN.

London: NOVELLO, EWER & Co., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Allegro Moderato.

TREBLE.

ALTO.

TENOR
(sve. lower).

BASS.

ORGAN.
♩ = 108.

Allegro Moderato.
Gt. Diap. & Full Swell.
Ped.

I will sing of Thy pow'r, O God, I will sing of Thy
I will sing of Thy pow'r, O God, I will sing of Thy
I will sing of Thy pow'r, O God, I will sing of Thy
I will sing of Thy pow'r, O God, I will sing of Thy

pow'r, O God, and will praise Thy mer - cy be-times . . .
pow'r, O God, and will praise Thy mer - - - cy be -
pow'r, O God, and will praise Thy mer - cy be-times in the morn - -
pow'r, O God, and will praise Thy

Also published in Novello's Tonic Sol-fa Series, No. 185, price 1½d.

I WILL SING OF THY POWER.

in the morn - ing, in the morn - - - ing,
 - times in the morn - ing, the morn - - - ing,
 ing, and will praise Thy mer - cy,
 mer - cy be - times . . in the morn - - - ing, I will
 and will
 I will sing, will sing of Thy pow'r, O God,
 sing of Thy pow'r, . . .
 praise Thy mer - - - cy be - times in the
 and will praise, will praise Thy mer - cy in the
 and will praise, will praise Thy
 and will praise, will praise Thy mer - cy be - times in the

I WILL SING OF THY POWER.

morn - ing, Thy mer - cy be - times in the morn - ing, Thy mer - cy be -
 morn - ing, Thy mer - cy be - times in the morn - ing, Thy mer - cy be -
 Name, . . Thy mer - cy be - times in the morn - ing, Thy mer - cy be -
 morn - ing, Thy mer - cy be - times in the morn - ing, Thy mer - cy be -

- times in the morn - ing, will praise Thy mer - cy be - times in the morn - ing,
 - times in the morn - ing, will praise Thy mer - cy be - times in the morn - ing,
 - times in the morn - ing, will praise Thy mer - cy be - times in the morn - ing,
 - times in the morn - ing, will praise Thy mer - cy be - times in the morn - ing,
 Full Sw

f
 I will sing of Thy pow'r, I will sing, will sing of Thy pow'r, O God,
 I will sing, will sing of Thy pow'r, O God,
 I will sing, will sing of Thy pow'r, O God,
 I will sing, will sing of Thy pow'r, O God,
f *Gt.*

I WILL SING OF THY POWER.

and will praise Thy
I will sing of Thy pow'r, and will praise Thy
and will praise Thy
I will sing of Thy pow'r, and will praise Thy

mer - cy be - times . . in the morn - - ing.
mer - cy be - times . . in the morn - - ing.
mer - cy be - times . . in the morn - - ing.
mer - cy be - times . . in the morn - - ing.

Andante. TENOR SOLO.
Andante. ♩ = 76. For Thou hast been my de - fence and re - fuge in the day of my
Ch. Org. *p*
Manuals only.

trou - ble, my de - fence . . and re - fuge, my de - fence and re - fuge in the

I WILL SING OF THY POWER

day of my trou - ble. *cres.* My strength will I as-cribe un-to Thee, for

Sw. Org. cres.

dim. Thou art the God of my re-fuge, for Thou art the God of my re-fuge, Thou art the

p *cres.*

Ped.

God of my re - fuge. For Thou hast been my de - fence and re - fuge

dim. *p*

cres. in the day of my trou - - ble, in . . . the day of my trou -

cres. *dim.* *Ped. dim.*

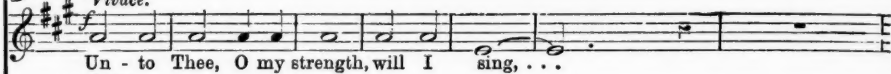
ble, Thou hast been my re - fuge in my trou - ble.

Choir 8 & 4 ft. *Sw.* *Sw.*

I WILL SING OF THY POWER.

CHORUS. TREBLE.

Vivace.



ALTO.



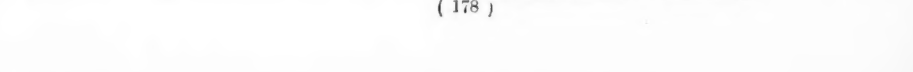
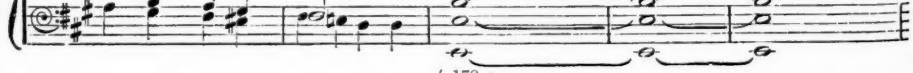
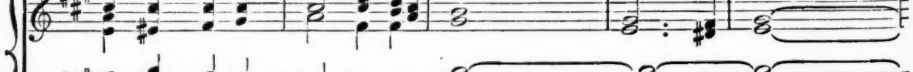
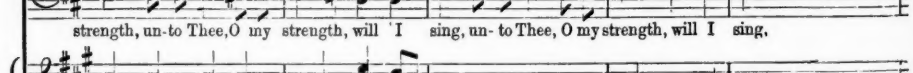
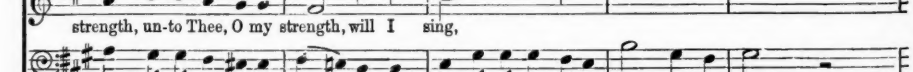
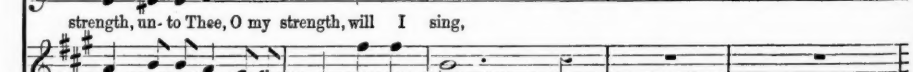
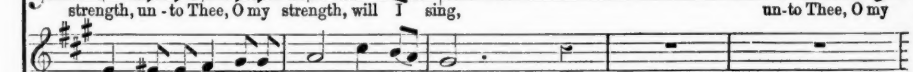
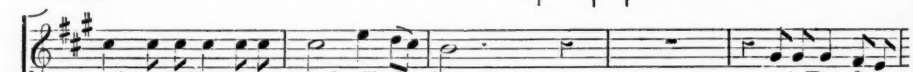
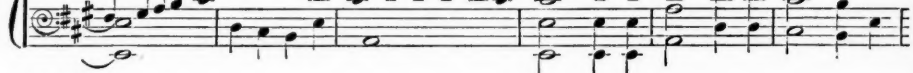
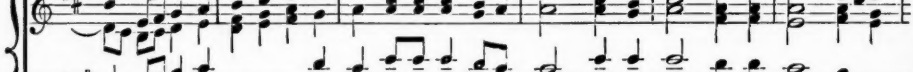
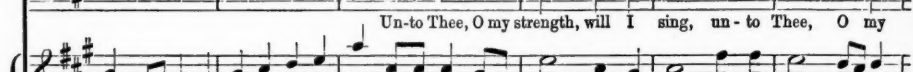
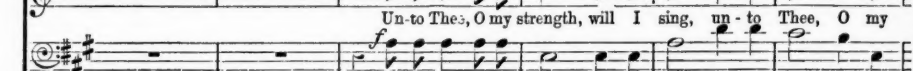
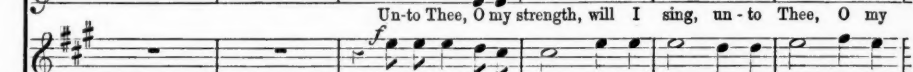
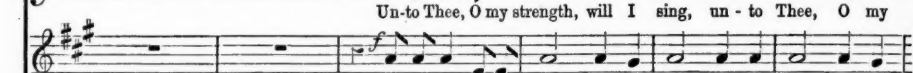
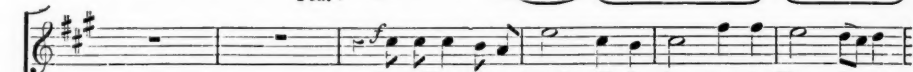
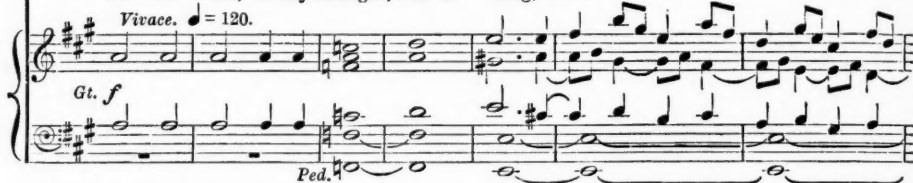
TENOR (Sve. lower).



BASS.



Vivace. ♩ = 120.



I WILL SING OF THY POWER.

strength, will I sing, un-to Thee, O my strength,

un-to Thee, O my strength, will I sing,

un-to Thee, O my strength, will I sing,

un-to Thee, O my

will . . I sing, un-to Thee will I sing, un-to Thee will I sing,

will I . . sing, un-to Thee will I sing, un-to Thee will I sing,

unto Thee, O my strength, unto Thee will I sing, un-to Thee will I sing,

strength, will I sing, un-to Thee will I sing, un-to Thee will I sing,

unto Thee, O my strength, will I sing, un-to Thee will I sing, for Thou, O God, Thou, O

unto Thee, O my strength, will I sing, un-to Thee will I sing, for Thou, O God, Thou, O

unto Thee, O my strength, will I sing, un-to Thee will I sing, for Thou, O God, Thou, O

unto Thee, O my strength, will I sing, un-to Thee will I sing, for Thou, O God, Thou, O

I WILL SING OF THY POWER.

God, art my re-fuge and my mer-ci-ful God, Thou, O God, art my
 God, art my re-fuge and my mer-ci-ful God, Thou, O God, art my
 God, art my re-fuge and my mer-ci-ful God, Thou, O God, art my
 God, art my re-fuge and my mer-ci-ful God, Thou, O God, art my

re-fuge and merci-ful God, For Thou, O God, art my
 re-fuge and merci-ful God, For Thou, O God, art my
 re-fuge and merci-ful God, For Thou, O God, art my
 re-fuge and merci-ful God, For Thou, O God, art my

re-fuge . . and . . . my mer-ci-ful God. A - men.
 re-fuge . . and . . . my mer-ci-ful God. A - men.
 re-fuge . . and . . . my mer-ci-ful God. A - men.
 re-fuge . . and . . . my mer-ci-ful God. A - men.

rall.

♫ Saviour of the World

FULL ANTHEM

BY

SIR JOHN GOSS,

COMPOSER TO HER MAJESTY'S CHAPELS ROYAL, AND ORGANIST (RETIRED) OF ST. PAUL'S CATHEDRAL.

London: NOVELLO, EWER & Co., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Andantino. mp

SOPRANO. *mp* O Sa - viour of the world, O Sa - viour of the

ALTO. *mp* O Sa - viour of the world, O . . Sa - viour of the

TENOR (8ve. lower). *mp* O Sa - viour of the world, O Sa - viour of the

BASS. *mp* O Sa - viour of the world, O Sa - viour of the

ACCOMP. (ad lib.) *mp* ♩ = 60.

sf world, Who by Thy Cross and pre-cious Blood hast re - deem - ed us, Save us, and

sf world, Who by Thy Cross and pre-cious Blood hast re - deem - ed us,

sf world, Who by Thy Cross and pre-cious Blood hast re - deem - ed us,

sf world, Who by Thy Cross and pre-cious Blood hast re - deem - ed us,

O SAVIOUR OF THE WORLD.

help us, Save us, and help us, O Sa-viour of the
 Save us, and help us, Save us, and help us, O Sa-viour of the
 Save us, and help us, Save us, and help us, O
 Save us, and help us, Save us, and help us, help

world, O Sa-viour of the world, O Sa-viour, Who by Thy
 world, O Sa-viour of the world, O Sa-viour, Who by Thy
 Sa-viour of the world of the world, O Sa-viour, Who by Thy
 us, O Sa-viour of the world, O Sa-viour, Who by Thy

do. f dim. Cross and pre-cious Blood hast re-deem-ed us, Save us, and
 do. f dim. Cross and pre-cious Blood hast re-deem-ed us, Save us, and
 do. f dim. Cross and pre-cious Blood hast re-deem-ed us, Save us, and
 do. f dim. Cross and pre-cious Blood hast re-deem-ed us,

do. f dim. Cross and pre-cious Blood hast re-deem-ed us,

O SAVIOUR OF THE WORLD.

*help us, we hum-bly beseech Thee, O Lord, we hum-bly beseech Thee, O
 help us, we hum-bly beseech Thee, O Lord, we hum-bly beseech Thee, O
 help us, we hum-bly beseech Thee, O Lord, we humbly beseech Thee, beseech Thee, O
 help us, we hum-bly beseech Thee, O Lord, we hum-bly beseech Thee, O

Lord, O Sa-viour of the world, O
 Lord, O Sa-viour of the world, O
 Lord, O Sa-viour of the
 Lord, O Sa-viour of the world, O save us, and

cres. *sf* *cres* - - *cen* - - *do al f*
 Sa-viour of the world, O Sa-viour, Who, by Thy Cross and pre-cious
cres. *sf*
 Sa-viour of the world, O Sa-viour, Who, by Thy Cross and pre-cious
cres. *cres* - - *cen* - - *do al f*
 world, O Sa-viour of the world, Who, by Thy Cross and pre-cious
cres.
 help us, O Sa-viour, Who, by Thy Cross and pre-cious
cres. *cres* - - *cen* - - *do al f*

O SAVIOUR OF THE WORLD.

Blood hast re - deem - ed us, Save us, and help us, we

Blood hast re - deem - ed us, Save . . us, and help us, we

Blood hast re - deem - ed us, Save us, and help us, we

Blood hast re - deem - ed us, Save us, and help us, we

hum - bly be - seech Thee, O Lord, O sa - vour of the world, Save us, and

hum - bly be - seech Thee, O Lord, O save us, Save us, and

hum - bly be - seech Thee, O Lord, O save us, Save us, and

hum - bly be - seech Thee, O Lord, O save us, Save us, and

Rather slower.

help us, we hum - bly be - seech Thee, O Lord, . . A - men.

help us, we hum - bly be - seech Thee, O Lord, A - men, A - men.

help us, we hum - bly be - seech Thee, O Lord, A - men, A - men.

help us, we hum - bly be - seech Thee, O Lord, . . . A - men.

Rather slower.

ped. pp

(184)

Now on the first day of the week.

S. Luke xxiv., vv. 1, 2, 3.

1 Corinthians xv., vv. 20, 21, 22.

EASTER ANTHEM.

HENRY LAHEE.

London: NOVELLO, EWER & Co., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Andante moderato.

TREBLE.
ALTO.

TENOR.
BASS.

ORGAN.
♩ = 92.

mf Now on the first day of the

Andante moderato.

f week, ve-ry ear-ly, they came . . . to the se-pulchre.

p And they found . . . the stone . . . roll'd a-way . . . from the

p se-pulchre.

f

Also published in Novello's Tonic Sol-fa Series, No. 225, price 1½d.

NOW ON THE FIRST DAY OF THE WEEK.

mf And they en - ter'd in, . . and they en - ter'd
cres - cen - do.
mf *cres - cen - do.*

Org. silent.

found not . . . the bo -
p
f in, . . and found, . . and found not . . .
p

dy of the
 . . the bo - dy of the Lord Je - - sus.
p

pp *rall.*

NOW ON THE FIRST DAY OF THE WEEK.

With spirit. TREBLE.

But now is Christ ri-sen, but now is Christ ri-sen, but now is Christ ri-sen

ALTO.

But now is Christ ri-sen, but now is Christ ri-sen, but now is Christ ri-sen.

TENOR (Sve. lower).

BASS.

But now is Christ ri-sen, but now is Christ ri-sen, but now is Christ ri-sen

With spirit. $\text{♩} = 52$.

from the dead, but now, . . . but now is Christ ri-sen, but now, . . . but

. from the dead, but now is Christ ri-sen, but now, . . . but now is Christ ri-sen, but

from the dead, but now, . . . but now is Christ ri-sen, but now, . . . but

from the dead, but now is Christ ri-sen, but now, . . . but now is Christ ri-sen, but

now is Christ ri-sen, but now is Christ risen from the dead, . . . and become the firstfruits of

now, . . . but now is Christ risen from the dead, and become the firstfruits of

now is Christ risen, but now is Christ risen from the dead, and become, and become the firstfruits of

now, . . . but now is Christ risen from the dead, and become, and become the firstfruits of

NOW ON THE FIRST DAY OF THE WEEK.

them that slept, the first - fruits of them . . . that slept. For since by

them that slept, the first - fruits of them that slept. For since by

them that slept, the first - fruits of them that slept. For since by

them that slept, the first - fruits of them that slept. For since by

man came death, For since by man came death, by man came

man came death, For since by man came death, by man came

man came death, For since by man came death, by man came

man came death, For since by man came death, by man came

al - so the re - sur-rec - tion of the dead, by man came al - so the

al - so the re - sur-rec - tion of the dead, by man came al - so the

al - so the re - sur-rec - tion of the dead, by man came al - so the

al - so the re - sur-rec - tion of the dead, by man came al - so the

pp *pp* *pp* *pp* *p* *ff* *ff* *ff* *ff*

Organ silent.

NOW ON THE FIRST DAY OF THE WEEK.

re-sur-rec-tion of the dead... For as in A-dam all

re-sur-rec-tion of the dead... For as in A-dam all

re-sur-rec-tion of the dead... For as in A-dam all

re-sur-rec-tion of the dead... For as in A-dam all

pp Organ silent.

die, for as in A-dam all die, e'en so in

die, for as in A-dam all die, e'en so in

die, for as in A-dam all die, e'en so in

die, for as in A-dam all die, e'en so in

Christ shall all... be made a-live, e'en so in Christ shall all, ... shall

Christ shall all... be made a-live, e'en so in Christ shall all, ... shall

Christ shall all... be made a-live, e'en so in Christ shall all, ... shall

Christ shall all... be made a-live, e'en so in Christ shall all, ... shall

NOW ON THE FIRST DAY OF THE WEEK.

all be made . . . a - live.

all be made . . . a - live.

all be made . . . a - live.

all be made . . . a - live.

Tempo lmo.

But now is Christ ri - sen, but

But now is Christ ri - sen, but

But now is Christ ri - sen, but

But now is Christ ri - sen, but

rit.

now is Christ ri-sen, but now is Christ ri-sen from . . the dead, but now, . . . but

now is Christ ri-sen, but now is Christ ri - sen . . from the dead, but now is Christ ri-sen, but

now is Christ ri-sen, but now is Christ ri - sen from the dead, but now, . . . but

now is Christ ri-sen, but now is Christ ri - sen from the dead, but now is Christ ri-sen, but

NOW ON THE FIRST DAY OF THE WEEK.

now is Christ ri-sen, but now, . . . but now is Christ ri-sen from the dead, and be
 now, . . . but now is Christ ri-sen, but now is Christ ri - sen from the dead, and be
 now is Christ ri-sen, but now, . . . but now is Christ ri - sen from the dead, and be
 now, . . . but now is Christ ri-sen, but now is Christ ri - sen from the dead, and be

- come the first - fruits, and be - come . . . the first - fruits of them
 - come . . . the first - fruits, and be - come the first - fruits of them
 - come . . . the first - fruits, and be - come the first - fruits of them
 - come . . . the first - fruits, and be - come the first - fruits of them

that slept. A . . . men.
 . . . that slept. A . . . men.
 that slept. A . . . men.
 that slept. A . . . men.

(191)

Leave us not, neither forsake us.

Psalm xxvii. 11; xvi. 12;
Acts i 11; Psalm lxxviii. 18.

ANTHEM FOR ASCENSION-TIDE.

J. STAINER.

London: NOVELLO, EWER & Co., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

TENOR
(Sopr. lower).

BASS.

ORGAN.
♩ = 88.

Andante.

CHORUS.

Leave us not, leave us

Leave us

Andante.

p Sw.

soft Gt.

senza Ped.

not, nei-ther for - sake us, O God of our sal - va -

not, nei-ther for - sake us,

p

Sw.

Ped.

mf

tion. In Thy pre-sence is the

O God of our sal - va - - tion. is the

Gt. cres.

ful - ness of joy, . . Leave us not, O God of

ful - ness of joy, . . Leave us not, O God of

f

pp

Also published in Novello's Tonic Sol-fa Series, No. 232, price 1d.

LEAVE US NOT, NEITHER FORSAKE US.

our sal - va - - tion.

our sal - va - - tion.

pp

Ped.

CHORUS. TREBLE. *Allegretto.*

accell. *Allegretto. ♩ = 112.*

cres. *f*

senza Ped.

Ye men of Ga - li - lee,

why stand ye ga - zing, gazing up in-to heaven? why stand ye ga - zing?

pp *f* *dim.* *pp*

why stand ye ga - zing? this same Je - sus, which is ta - ken up from you, from

pp *f* *dim.* *pp*

cres. *cres.*

you in - to heaven, shall so come in like man - ner, shall so come in like man - ner,

cres. *cres.*

LEAVE US NOT, NEITHER FORSAKE US.

as ye have seen Him go in - to heaven, as ye have seen Him go

in - to heaven.

Allegro.

Thou art gone up on high, Hal-le - lu-jah, Hal-le - lu-jah, Thou hast led cap-ti-vi-ty

Thou art gone up on high, Hal-le - lu-jah, Hal-le - lu-jah,

Thou art gone up on high, Hal-le - lu-jah, Hal-le - lu-jah,

Thou art gone up on high, Hal-le - lu-jah, Hal-le - lu-jah,

Allegro. ♩ = 120.

cap-tive, Hal-le - lu-jah, Hal-le - lu-jah, Hal-le - lu-jah,

Hal-le - lu-jah, Hal-le - lu-jah, Hal-le - lu-jah,

Hal-le - lu-jah, Hal-le - lu-jah, and re- ceiv - ed gifts for men, Hal-le - lu-jah,

Hal-le - lu-jah, Hal-le - lu-jah, Hal-le - lu-jah,

Ped

LEAVE US NOT, NEITHER FORSAKE US.

Hal - le - lu - jah; yea, e - ven for Thine e - ne - mies, yea, e - ven

Hal - le - lu - jah; yea, e - ven for Thine e - ne - mies, yea, e - ven

Hal - le - lu - jah; yea, e - ven for Thine e - ne - mies, yea, e - ven

Hal - le - lu - jah; yea, e - ven for Thine e - ne - mies, yea, e - ven

p Full Sw. cres. cres.

for Thine e - ne - mies, that the Lord God might dwell a - mong them.

for Thine e - ne - mies, that the Lord God might dwell a - mong them.

for Thine e - ne - mies, that the Lord God might dwell a - mong them.

for Thine e - ne - mies, that the Lord God might dwell a - mong them.

pp cres.

Thou art gone up on high, Hal - le - lu - jah, Hal - le - lu - jah, Thou art gone up on

Thou art gone up on high, Hal - le - lu - jah, Hal - le - lu - jah, Thou art gone up on

Thou art gone up on high, Hal - le - lu - jah, Hal - le - lu - jah, Thou art gone up on

Thou art gone up on high, Hal - le - lu - jah, Hal - le - lu - jah, Thou art gone up on

ff ff

LEAVE US NOT, NEITHER FORSAKE US.

high, Thou art gone up on high, Hal-le - lu - jah, Hal - le - lu - jah, Hal-le -

high, Thou art gone up on high, Hal-le - lu - jah, Hal - le - lu - jah,

high, Thou art gone up on high, Hal-le - lu - jah, Hal - le - lu - jah, Hal-le -

high, Thou art gone up on high, Hal-le - lu - jah, Hal - le - lu - jah,

- lu - jah, . . Hal - le - lu - jah, Hal-le - lu - jah, . . Hal - le - lu - jah.

Hal - le - lu - jah, Hal - le - lu - jah.

- lu - jah, . . Hal - le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah.

Hal - le - lu - jah, Hal - le - lu - jah.

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah. A - - - men. . .

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah. A - - - men. . .

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah. A - - - men. . .

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah. A - - - men. . .

$\text{♩} = 80.$

Ye shall dwell in the Land.

HARVEST ANTHEM.

Words from Ezk. xxxvi. 28, 30, 34, 35; Ps. cxxxvi. 1;
and a Hymn by CHATTEERTON DIX.

Composed by J. STAINER.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Allegretto.

TREBLE.

ALTO.

TENOR
(Sra. lower).

BASS.

Solo. mf

Ye shall dwell in the

Allegretto.

ORGAN.
♩ = 100.

p Sw.

senza Ped.

CHORUS.

His mer-cy en - dureth for e - - ver,

CHORUS.

His mer-cy en - dureth for e - - ver,

CHORUS.

His mer-cy en - dureth for e - - ver,

cres.

land that I gave to your fathers; and ye shall

cres.

f Gt.

p Sw. or Ch.

Ped.

cres.

f rall. p.

be my peo - ple, and ye shall be my peo - ple, and I will be your

cres.

f rall.

YE SHALL DWELL IN THE LAND.

a tempo.
mf His mer-cy en-du-reth for e-ver,
mf His mer-cy en-du-reth for e-ver,
mf His mer-cy en-du-reth for e-ver,
 God, *a tempo.* I will mul-ti-ply the
mf Gt. *p Sw. or Ch.*

His mer-cy en-
 His mer-cy en-
 His mer-cy en-
 CHORUS.
cres. fruit of the tree, and the in-crease of . . the field. His mer-cy en-
f Gt.
 Ped. 8va.

- du-reth, en-du-reth for e-ver. Give thanks un-to the Lord, give
 - du-reth, en-du-reth for e-ver. Give thanks un-to the Lord, give
 - du-reth, en-du-reth for e-ver. Give thanks un-to the Lord, give
 - du-reth, en-du-reth for e-ver. Give thanks un-to the Lord, give

YE SHALL DWELL IN THE LAND.

thanks un-to the Lord, His mer-cy en-du-reth for e - - ver.

thanks un-to the Lord, His mer-cy en-du-reth for e - - ver.

thanks un-to the Lord, His mer-cy en-du-reth for e - - ver. Solo.

thanks un-to the Lord, His mer-cy en-du-reth for e - - ver. And the

f *p* (Sw. or Ch.)

A little slower. *cres.*

de - so - late land shall be tilled, where - as it lay de - so - late, where -

A little slower. $\text{♩} = 80.$ *cres.*

pp rall. *ad lib.*

- as it lay de - so - late, in the sight of all that passed by. And

pp rall. (with the voice.)

YE SHALL DWELL IN THE LAND.

a tempo.

Solo. *pp* This land that was de-so-late, this
Solo. *pp* This land that was de-so-late, this
Solo. *pp* This land that was de-so-late, this
cres. *pp* This land that was de-so-late, this
they shall say, and they shall say, This land that was de-so-late, this
a tempo. $\text{♩} = 80.$

cres.
cres. land that was de-so-late is be-come like the gar-den of E - -
cres. land that was de-so-late is be-come like the gar-den of E - -
cres. land that was de-so-late is be-come like the gar-den of E - -
cres. land that was de-so-late is be-come like the gar-den of E - -
Sw. cres.

CHORUS.
f - den, this land that was de-so-late is be-come like the gar-den of . .
CHORUS.
f - den, this land that was de-so-late is be-come like the gar-den of
CHORUS.
f - den, this land that was de-so-late is be-come like the gar-den of
CHORUS.
f - den, this land that was de-so-late is be-come like the gar-den of
f *Gr.* *ff*

Ped. Sva.

(200)

tempo primo.

(201)

Ped.

YE SHALL DWELL IN THE LAND.

Slow. $\text{♩} = 80$.
Sw.

TREBLE SOLO.*
With fervour. *mf* *cres.*

Oh, bless - ed is that land of God, Where Saints a-bide for e - ver, Where

dim. *p* CHORUS. SOLO. *p*
gol - den fields spread far and broad, Where flows the crys - tal ri - ver, Oh bless - ed, thrice bless - ed, The
CHORUS.
Oh bless - ed, thrice bless - ed,
CHORUS. *p*
Oh bless - ed, thrice bless - ed,
CHORUS. *p*
Oh bless - ed, thrice bless - ed,
dim. *p* *pp*

cres.
strains of all its ho - ly throng With ours to-day are blend - ing; Thrice bless - ed is that

* Or, Tenor Solo.

YE SHALL DWELL IN THE LAND.

The musical score is for a piece titled "The Harvest Song". It is written for a vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score begins with a piano introduction marked *p* and *rall.*. The vocal parts enter with the lyrics "harvest song Which ne-ver hath an end - ing. Oh bless-ed, thrice bless-ed, Oh blessed is that". The piano accompaniment provides a harmonic foundation. The score includes several "CHORUS." markings, indicating repeated sections. Dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte). The piece concludes with a final piano accompaniment section marked *pp* *Su.* and *mf* *Gt.*.

land of God, Where Saints a-bide for e - ver, Where gol - den fields spread far and broad, Where
land of God, Where Saints a-bide for e - ver, Where gol - den fields spread far and broad, Where
land of God, Where Saints a-bide for e - ver, Where gol - den fields spread far and broad, Where
land of God, Where Saints a-bide for e - ver, Where gol - den fields spread far and broad, Where

flows the crys-tal ri-ver, Oh bless-ed, thrice bless-ed, The strains of all its

flows the crys-tal ri-ver, Oh bless-ed, thrice bless-ed The strains of all its

flows the crys-tal ri-ver, Oh bless-ed, thrice bless-ed The strains of all its

flows the crys-tal ri-ver, Oh bless-ed, thrice bless-ed, The strains of all its

pp Sw. *mf Gt.*

YE SHALL DWELL IN THE LAND.

ho - ly throng With ours to day are blend - ing; Thrice bless - ed is that har - vest - song Which
 ho - ly throng With ours to - day are blend - ing; Thrice bless - ed is that har - vest - song Which
 ho - ly throng With ours to - day are blend - ing; Thrice bless - ed is that har - vest - song Which
 ho - ly throng With ours to - day are blend - ing; Thrice bless - ed is that har - vest - song Which

ne - ver hath an end - ing, Thrice blessed is that har - vest - song Which ne - ver hath an
 ne - ver hath an end - ing, Thrice blessed is that har - vest - song Which ne - ver hath an
 ne - ver hath an end - ing, Thrice blessed is that har - vest - song Which ne - ver hath an
 ne - ver hath an end - ing, Thrice blessed is that har - vest - song Which ne - ver hath an

end - ing, which ne - ver hath an end - ing, which ne - ver hath an end - ing. A - men.
 end - ing, which ne - ver hath an end - ing, which ne - ver hath an end - ing. A - men.
 end - ing, which ne - ver hath an end - ing, which ne - ver hath an end - ing. A - men.
 end - ing, which ne - ver hath an end - ing, which ne - ver hath an end - ing. A - men.

Ped.

Tonic Sol-fa Edition, Novello's Tonic Sol-fa Series, No. 85, price 1½d.

Hearken unto Me, My people.

ANTHEM FOR ADVENT AND GENERAL USE.

Isaiah li. 4-6.

ARTHUR SULLIVAN.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 50 & 51, Queen Street (E.C.)

VOICES. *Moderato.*

ORGAN. *Moderato.*
♩ = 116. *Gt. Diap.*

TENORS AND BASSES. *mf*

Hearken un-to me, my peo-ple; and give ear un-to me, O my na-tion;

for a law shall pro-ceed from me, and I will make my judgment to rest for a

CHORUS. TREBLE.

CHORUS. ALTO. Hearken un-to me, my peo-ple;

CHORUS. TENOR (Sre. lower). Hearken un-to

CHORUS. BASS. light of the peo-ple. Hearken un-to me, my

cres.

Also published in Novello's Tonic Sol-fa Series, No. 104, price 1½d.

HEARKEN UNTO ME, MY PEOPLE.

and give ear un-to me, O my na-tion; for a law shall pro-ceed from me, and

Heark-en un-to me, my na-tion; for a law shall proceed from me, and

me, my peo-ple, O my na-tion; for a law shall proceed from me, and

peo-ple; give ear un-to me, O my na-tion; for a law shall proceed from me, and

I will make my judg-ment to rest for a light, my judg-ment to rest for a

I will make my judg-ment to rest for a light, my judg-ment to rest for a

I will make my judg-ment to rest for a light, my judg-ment to rest for a

I will make my judg-ment to rest for a light, my judg-ment to rest for a

light of the peo-ple. My right-eousness is near; my sal-va-tion is gone forth,

light of the peo-ple.

light of the peo-ple.

light of the peo-ple.

HEARKEN UNTO ME, MY PEOPLE.

and mine arms shall judge the peo - ple;

My righteousness is near; my sal - va - tion is gone

the isles . . shall wait up-on

the isles shall wait up-on

the isles shall wait up-on

forth, and mine arms shall judge the peo - ple; the isles shall wait up-on

me, and on mine arm shall they trust. . . . Heark - en un-to

me, and on mine arm shall they trust. . . . Heark - en un-to

me, and on mine arm shall they trust. . . . Hearken un-to me, my

me, and on mine arm shall they trust. . . . Hearken un-to me, my

(207)

Ped.

HEARKEN UNTO ME, MY PEOPLE.

me, and give ear un-to me, give ear un-to me, O my na - tion;
 me, and give ear un-to me, give ear un-to me, O my na - tion;
 peo - ple; give ear un-to me, give ear un-to me, O my na - tion;
 peo - ple; give ear un-to me, give ear un-to me, O my na - tion; *Gt. Diap. & Flute.*
Sw. Ped.

for a law shall pro-ceed from me, and I will make my
 for a law shall pro-ceed from me, and I will make my
 for a law shall pro-ceed from me, and I will make my
 for a law shall pro-ceed from me, and I will make my
Sw. Ped.

sempre pp rall.
 judg-ment to rest for a light of the peo - ple.
sempre pp rall.
 judg-ment to rest for a light of the peo - ple.
sempre pp rall.
 judg-ment to rest for a light of the peo - ple.
sempre pp rall.
 judg-ment to rest for a light of the peo - ple.
Sw. pp rall.

HEARKEN UNTO ME, MY PEOPLE.

Andante. *TREBLES. Unison.*

Andante. ♩ = 80. Ch. Lift up your eyes to the heav'ns, and

p *Swell.*

look up-on the earth be-neath, and look up-on the earth be -

cres. *dim.* *Ped.*

BASS SOLO, or by some of the Bass voices.

neath. For the heav'n shall van-ish a-way like smoke, and the

Sw. *p* *Ch.*

earth shall wax old as a gar-ment, and they that dwell there-

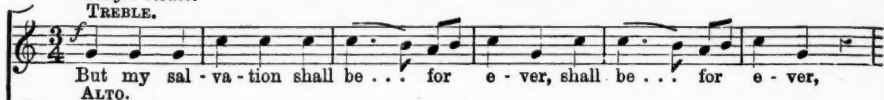
Sw.

in shall die in like man-ner, shall die in like man-ner.

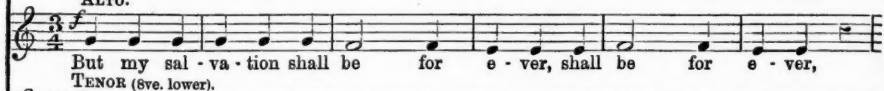
HEARKEN UNTO ME, MY PEOPLE.

Allegro vivace.

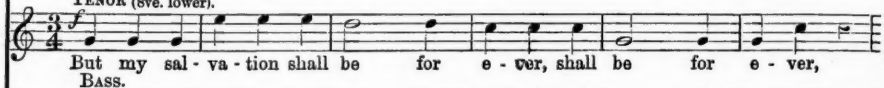
TREBLE.



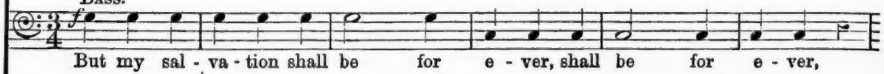
ALTO.



TENOR (Sve. lower).



BASS.



Allegro vivace. ♩ = 120.



HEARKEN UNTO ME, MY PEOPLE.

be . . for e - ver, and my righ-teous-ness shall not be a -
 be for e - ver, and my righ-teous-ness shall not . . be a -
 e - ver, and my righ-teous-ness shall not be a - bo - - - lish'd, shall
 be for e - ver, and my righ-teous-ness

- bo - - - lish-ed, my righ - - - teous-ness shall . . . not be a -
 - bo - lish - ed, my righ - - - teous - ness shall not be a -
 not be a - bo - lish'd, my righ - - - teous - ness shall not be a -
 shall not be a - bo - lish'd, my righ - - - teous-ness shall not

- bo - lish - ed, . . shall not be a - bo - lish - ed.
 - bo - lish - ed, . . shall not be a - bo - lish - ed, my sal -
 - bo - lish - ed, shall not be a - bo - lish - ed, my sal - va - tion shall
 be a - bo - lish'd, shall not be a - bo - lish - ed,

HEARKEN UNTO ME, MY PEOPLE.

[illegible]

Turn Thy face from my sins.

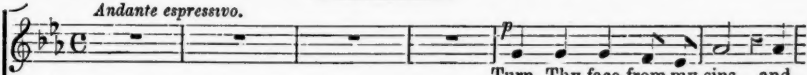
FULL ANTHEM FOR FOUR VOICES.

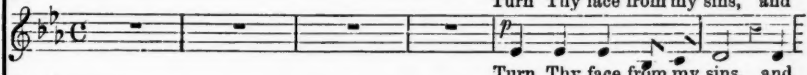
Psalms li. 9, 10, 11.

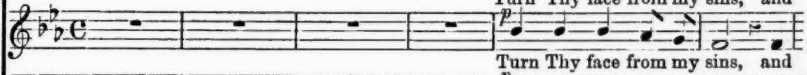
ARTHUR SULLIVAN.

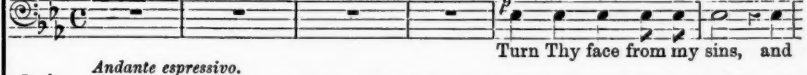
London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 80 & 81, QUEEN STREET (E.C.)

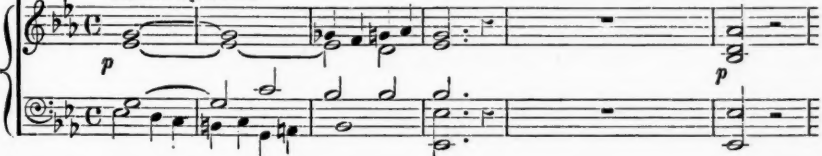
Andante espressivo.

TREBLE.  Turn Thy face from my sins, and

ALTO.  Turn Thy face from my sins, and

TENOR (Sve. lower).  Turn Thy face from my sins, and

BASS.  Turn Thy face from my sins, and

ORGAN.  *Andante espressivo.*

cres.

put out all my mis-deeds. Make me a clean heart, O God, and re - new a right

cres.

put out all my mis-deeds. Make me a clean heart, O God, and re - new a right

cres.

put out all my mis-deeds. Make me a clean heart, O God, and re - new a right

cres.

put out all my mis-deeds. Make me a clean heart, O God, and re - new a right

cres.

mf *dim.*

spi - rit with - in . . . me. Cast me not a - way, cast me

mf *dim.*

spi - rit with - in me. Cast me not a - way, ..

mf *dim.*

spi - rit with - in me. Cast me not a - way, cast me not a - way,

mf *dim.*

spi - rit with - in me.

Also published in Novello's Tonic Sol-fa Series, No. 462, price 1½d.

TURN THY FACE FROM MY SINS.

not a - way, . . cast me not a - way from Thy pre - sence; and
 cast . . me not a - way . . from Thy pre - sence;
 cast me not a - way from Thy . . pre - sence;
 cast me not a - way from . . Thy pre - sence;

take not Thy Ho - ly Spi - rit . . from . . me.
 and take not Thy Ho - ly Spi - rit

Turn Thy face from my sins, and put out all my mis-
 Turn Thy face from my sins, and put out all my mis-
 from me. Turn Thy face from my sins, and put out all my mis-
 Turn Thy face from my sins, and put out all my mis-

TURN THY FACE FROM MY SINS.

f
- deeds. Make me a clean heart, O God, and re - new a right spi - rit with - in me.
- deeds. Make me a clean heart, O God, and re - new a right spi - rit with - in me.
- deeds. Make me a clean heart, O God, and re - new a right spi - rit with - in me.
- deeds. Make me a clean heart, O God, and re - new a right spi - rit with - in me.

dim.
Cast me not a - way from Thy pre - sence,
dim. Cast me not a - way from Thy pre - sence, *p* and take not Thy
dim. Cast me not a - way from Thy pre - sence, *p* and take not Thy Ho - ly Spi - rit
dim. Cast me not a - way from Thy pre - sence,
dim. *p*

p and take not Thy Ho - ly Spi - rit from me, *pp* Thy Ho - ly Spi - rit from me.
pp Ho - ly Spi - rit from me, *pp* Thy Ho - ly Spi - rit from me.
pp from me, . . . from me, *pp* Thy Ho - ly Spi - rit from me.
p and take not Thy Ho - ly Spi - rit from me, *pp* Thy Ho - ly Spi - rit from me.
pp

Lord, we pray Thee.

COLLECT FOR THE 17TH SUNDAY AFTER TRINITY.

Dr. J. V. ROBERTS.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

SOLO. TENOR OR TREBLE.

Largo.

VOICE.

ORGAN.

p
Sw. Diaps.
♩ = 60.

Lord, we pray Thee, Lord, we pray Thee that Thy grace may

al-ways prevent and fol-low us, that Thy grace may al-ways pre-vent and fol-low

us, and make us con-tin-ual-ly, and make us con-tin-ual-ly to be

giv'n to all good works; through Je-sus Christ our Lord.

dim. e rall.

LORD, WE PRAY THEE.

CHORUS.
TREBLE.



Lord, we pray Thee, Lord, we pray Thee that Thy grace . may

ALTO.



Lord, we pray Thee, Lord, we pray Thee that Thy grace . may

TENOR (8ve. lower).

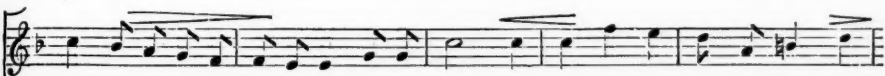


Lord, we pray Thee, Lord, we pray Thee that Thy grace may

BASS.



Lord, we pray Thee, Lord, we pray Thee that Thy grace . may



al-ways prevent and fol-low us, that Thy grace may al-ways pre-vent and fol-low



al-ways prevent and fol-low us, may al-ways pre-vent and fol-low



al-ways prevent and fol-low us, may al-ways pre-vent and fol-low



al-ways prevent and fol-low us, may al-ways pre-vent and fol-low



LORD, WE PRAY THEE.

us, and make us con - tin - ual - ly, and make us con - tin - ual - ly to be

us, and make us con - tin - ual - ly . . . to be

us, and make us con - tin - ual - ly to be

us, and make us to be

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The lyrics are: 'us, and make us con - tin - ual - ly, and make us con - tin - ual - ly to be' for Soprano, 'us, and make us con - tin - ual - ly . . . to be' for Alto, 'us, and make us con - tin - ual - ly to be' for Tenor, and 'us, and make us to be' for Bass. The piano part provides a harmonic accompaniment.

dim. rall. pp
giv'n to all good works; through Je - sus Christ our Lord, A - men.

dim. rall. pp
giv'n to all good works; through Je - sus Christ our Lord, A - men.

dim. rall. pp
giv'n to all good works; through Je - sus Christ our Lord. A - men.

dim. rall. pp
giv'n to all good works; through Je - sus Christ our Lord. A - men.

The second system of the musical score continues with four vocal staves and a grand piano accompaniment. Each staff has the lyrics: 'giv'n to all good works; through Je - sus Christ our Lord, A - men.' (Note: the Tenor part ends with 'Lord.'). The piano part includes performance markings: *dim.* (diminuendo), *rall.* (rallentando), and *pp* (pianissimo).

Remember not, Lord, our offences.

From *The Litany*.

FULL ANTHEM FOR FIVE VOICES.

HENRY PURCELL.

London: NOVELLO, EWER AND CO., 1 Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Andante.

1st TREBLE. *p* Re-mem-ber, re-mem-ber not, Lord, our of - fen - ces, re-mem-ber, re -

2nd TREBLE. *p* Re-mem-ber, re-mem-ber not, Lord, our of - fen - ces, re-mem-ber, re -

ALTO. *p* Re-mem-ber, re-mem-ber not, Lord, our of - fen - ces, re-mem-ber, re -

TENOR (Sve. lower). *p* Re-mem-ber, re-mem-ber not, Lord, our of - fen - ces, re-mem-ber, re -

BASS. *p* Re-mem-ber, re-mem-ber not, Lord, our of - fen - ces, re-mem-ber, re -

ORGAN. *Andante.*
p Gt. Diaps. $\text{♩} = 92$.

cres.

- mem-ber not, Lord, our of - fen - ces, *cres.* north'of - fen - ces of our fore - -

- mem-ber not, Lord, our of - fen - ces, *cres.* north'of - fen - ces of our fore - -

- mem-ber not, Lord, our of - fen - ces, *cres.* north'of - fen - ces of . . our fore - fathers;

- mem-ber not, Lord, our of - fen - ces, *cres.* north'of - fen - ces of our fore - -

- mem-ber not, Lord, our of - fen - ces, *cres.* north'of - fen - ces of our fore - -

cres.

Ped.

REMEMBER NOT, LORD, OUR OFFENCES.

- fa-thers; nei - ther take Thou vengeance of our sins,
 - fa-thers; but spare . . us, good Lord, nei-ther take Thou vengeance
 nei - ther take Thou vengeance of our sins, but spare . .
 - fa-thers; nei - - ther take Thou vengeance of our
 - fa-thers; nei - - ther take Thou vengeance of our sins,
 nei - - ther take Thou vengeance of our sins, but spare . . us, good
 of our sins, good Lord, nei - ther take Thou vengeance
 . . us, good Lord, nei-ther take Thou vengeance of our sins,
 sins, good Lord, good Lord, nei - - ther take Thou
 but spare . . us, good Lord, nei . .

REMEMBER NOT, LORD, OUR OFFENCES.

Lord, nei - ther take Thou vengeance of our sins, but spare . . us, good
of our sins, nei - ther take Thou vengeance of our sins,
nei - ther take Thou vengeance of our sins, good . . . Lord, but spare . .
vengeance of our sins, but spare . . us, good Lord,
- ther take Thou vengeance of our sins, but

Lord, spare . . us, good Lord, spare Thy peo - ple, whom Thou hast re -
but spare . . us, good Lord, spare Thy peo - ple, whom Thou hast re -
. . us, spare . . us, good Lord, spare Thy peo - ple, whom Thou hast re -
but spare us, good . . Lord, spare Thy peo - ple, whom Thou hast re -
spare us, good Lord, spare Thy peo - ple, whom Thou hast re -
pp

REMEMBER NOT, LORD, OUR OFFENCES.

mf

- deem-ed with Thy pre - cious blood, and be not an-gry with us for . . e - - -

mf

- deem-ed with Thy pre - cious blood, and be not an-gry with us for e - - -

mf

- deem-ed with Thy pre - cious blood, and be not an-gry with us for e - - -

mf

- deem-ed with Thy pre - cious blood, and be not an-gry with us for . . e - - -

mf

- deem-ed with Thy pre - cious blood, and be not an-gry with us for e - - -

p

- ver, be not angry with us for e - - ver. Spare . . us, good Lord.

pp

- ver, be not angry with us for . . e - - ver. Spare . . us, good Lord. . .

p

- ver, be not angry with us for e - - ver. Spare . . us, good Lord.

pp

- ver, be not angry with us for . . e - - ver. Spare . . us, good Lord.

p

- ver, be not angry with us for e - - ver. Spare . . us, good Lord.

pp

TO R. MINTON TAYLOR, ESQ.

If ye love Me.

St. John, xiv. 15, 16.

ANTHEM.

C. SWINNEETON HEAP, Mus. Doc., Cantab.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.) and 80 & 81, Queen Street (E.C.)

Andante moderato.

TREBLE. *mf* If ye love Me, . . . keep My com - mand - ments, if ye

ALTO. *mf* If ye love Me, keep My com - mand - ments, if . . ye

TENOR (Sve. lower). *mf* If ye love Me, keep My . . . com - mand - ments, if . . ye

BASS. *mf* If ye love Me, keep My . . com - mand - ments, if ye . .

ORGAN. *mf* *Andante moderato.*

love Me, . . keep My com - mand - ments, and I will pray the Fa - ther, and

love Me, keep My com - mand - ments, and I will pray the Fa - ther, and

love Me, keep My com - mand - ments, and . . I will pray the Fa - ther, and

love Me, keep My com - mand - ments, and I will pray the Fa - ther, and

cres. He shall give you an - o - ther Com - fort - er, and He shall give you an - o - ther

cres. He shall give you an - o - ther Com - fort - er, and He shall give you an - o - ther

cres. He shall give you an - o - ther Com - fort - er, and He shall give you an - o - ther

cres. He shall give you an - o - ther Com - fort - er, and He shall give you an - o - ther

cres. He shall give you an - o - ther Com - fort - er, and He shall give you an - o - ther

cres.

IF YE LOVE ME.

poco più animato.

Com-fort-er, that He may a-bide with you for ev-er, with you for
 Com-fort-er, that He may a-bide with you for ev-er,
 Com-fort-er, that He may a-bide with you for
 Com-fort-er, that He may a-bide

ev-er, that He may a-bide with you, with
 that He may a-bide with you, with you for ev-er, with
 ev-er, that He may a-bide with you for ev-er, with
 with you, that He may a-bide with you for ev-er

you for ev-er, that He may a-bide with
 you for ev-er, that He may a-bide with
 you for ev-er, that He may a-bide with you for
 - er, for ev-er, that He may a-bide with you, may a-

IF YE LOVE ME.

dim. *tranquillo.* *pp*
 you for ev - er; e - ven the Spi - rit of truth... the
dim. *pp*
 you for ev - er; e - ven the Spi - rit of truth... the
dim. *pp*
 ev - er, for ev - er; e - ven the Spi - rit of truth... the
dim. *pp*
 - bide for ev - er; e - ven the Spi - rit of truth... the
tranquillo.
dim. *pp* (Voices alone.)
cres.
 Spi - rit of truth... the Spi - rit of
cres.
 Spi - rit of truth... the Spi - rit of...
cres.
 Spi - rit of truth... the Spi - rit of
cres.
 Spi - rit of truth... the Spi - rit... of...
p (Voices alone.) *cres.*
mf *tempo 1mo.* *cres.*
 truth... If ye love Me, . . . keep My com-mand-ments, if ye
mf *cres.*
 truth... If ye love Me, keep My com - mand - ments, if . . ye
mf *cres.*
 truth... If . . ye love Me, keep My com - mand-ments, if ye
mf *cres.*
 truth... If ye love Me, keep My com - mand-ments, if ye
tempo 1mo. *mf* *cres.*

IF YE LOVE ME.

love Me, . . keep My com-mandments, and I will pray . . the Fa -

love Me, keep My com-mandments, and I will pray the Fa -

love Me, keep My com-mandments, and I will pray the Fa-ther, and

love Me, keep My com-mandments, and I . . will pray, . .

p

ther, and He shall give you an - o - ther Com-fort-er, e - ven the

ther, and He shall give you an - o - ther Com-fort-er, e - ven the

He, . . and He shall give you an - o - ther Com-fort-er, e - ven the

and He shall give you an - o - ther Com-fort-er, e - ven the

tranquillo.

p

Spi - rit of truth, . . the Spi - rit . . of . . truth. . .

Spi - rit of truth, . . the Spi - rit of truth. . .

Spi - rit of truth, e - - ven the Spi - rit of truth, of . . truth.

Spi - rit of truth, . . the Spi - rit of truth. . .

poco rall.

poco rall.

God hath appointed a day.

ANTHEM FOR EASTER.

BERTHOLD TOURNE

Acts xvii. 31; Ps. lxxxv. 10;
1 Cor. xv. 57.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Maestoso assai.

ORGAN.
♩ = 69.

Organ introduction in C major, 4/4 time. The right hand plays a series of eighth-note chords, while the left hand plays a simple bass line. Dynamics include *mf* and *dim.*

mf TENORS AND BASSES.

Vocal part for Tenors and Bases. The melody is in C major, 4/4 time. The lyrics are: "God hath ap-point-ed a day, in the which He will judge the world in righteousness by". Dynamics include *mf* and *p*.

TREBLES.

Vocal part for Trebles. The melody is in C major, 4/4 time. The lyrics are: "that man whom He . . hath or - dained; Where-of". Dynamics include *p*.

CHORUS. *marcato*

TREBLE. *f*

ALTO. *f*

TENOR. *f*

BASS. *f*

Chorus vocal parts (Treble, Alto, Tenor, Bass). The melody is in C major, 4/4 time. The lyrics are: "He hath gi - ven as - su - rance un - to . . . all men, in . . . that He hath rais - ed Him, hath". Dynamics include *pp*, *crescendo.*, and *marcato, f*.

rallentando.

Chorus vocal parts. The melody is in C major, 4/4 time. The lyrics are: "rais - ed Him from the dead, . . . hath rais - ed Him from the dead. . . .". Dynamics include *ff* and *rallentando.*

crescendo.

ff marcato.

rallentando.

Organ conclusion in C major, 4/4 time. The right hand plays a series of eighth-note chords, while the left hand plays a simple bass line. Dynamics include *crescendo.*, *ff marcato.*, and *rallentando.*

Also published in Novello's Tonic Sol-fa Series, No. 227, price 1½d.

GOD HATH APPOINTED A DAY.

Andante tranquillo.

The piano introduction consists of two systems of staves. The first system has four staves (three treble and one bass) with a key signature of one sharp (F#) and a 3/4 time signature. The second system has two staves (treble and bass) with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Andante tranquillo.' and the time signature is 3/4. The first system shows a series of rests, indicating a long introduction. The second system begins with a piano (p) dynamic and features a flowing melody in the treble staff and a supporting bass line in the bass staff.

Andante tranquillo. ♩ = 63.

TREBLE SOLO.
Mer-cy and truth, mer-cy and truth, mer-cy and truth are met to - ge -

ALTO SOLO.
Mer-cy and truth, mer-cy and truth, mer-cy and truth are met to - ge -

TENOR SOLO (8vs. lower)
Mer-cy and truth, mer-cy and truth, mer-cy and truth are met to - ge -

BASS SOLO.
Mer-cy and truth, mer-cy and truth, mer-cy and truth are met to - ge -

dim. *p*

The vocal solo section features four staves for Treble, Alto, Tenor, and Bass. Each staff has a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Andante tranquillo. ♩ = 63.' The lyrics are 'Mer-cy and truth, mer-cy and truth, mer-cy and truth are met to - ge -'. The section begins with a piano (p) dynamic and includes a decrescendo (dim.) marking. The piano accompaniment is shown on two staves at the bottom, with a piano (p) dynamic.

CHORUS.
- ther, . . Mer-cy and truth, . . mercy and truth, . . mercy and truth, mercy and

CHORUS.
- ther, . . Mer-cy and truth, . . mercy and truth, . . mercy and truth and

CHORUS.
- ther, . . Mer-cy and truth, . . mercy and truth, . . mercy and truth, and

CHORUS.
- ther, . . Mer-cy and truth, . . mercy and truth, . . mercy and truth, and

pp

The chorus section consists of four systems of staves. Each system has four staves for Treble, Alto, Tenor, and Bass, with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are 'Mer-cy and truth, . . mercy and truth, . . mercy and truth, and'. The section begins with a piano (pp) dynamic and includes a piano (pp) marking. The piano accompaniment is shown on two staves at the bottom, with a piano (pp) dynamic.

GOD HATH APPOINTED A DAY.

truth are met to - ge-ther, are met to - ge - - ther.

truth are met to - ge-ther, are met to - ge - - ther. SOLO. *mf*

truth are met to - ge-ther, are met to - ge - - ther. Righteousness and peace have

truth are met to - ge-ther, to - ge - - ther.

dim. *p*

SOLO. *p*

Righteousness and peace have kissed each o - ther, righteousness and

SOLO. *p*

Righteousness and

kiss-ed each o - ther, Righteousness and

SOLO. *p*

Right - eous.

pp *pp*

poco cres. *dim.* *poco ritard.*

peace have kiss-ed each o - ther, righteousness and peace have kiss-ed each o - ther.

poco cres. *dim.*

peace have kiss-ed each o - ther, righteousness and peace have kiss-ed each o - ther.

poco cres. *dim.*

peace have kiss-ed each o - ther, righteousness and peace have kiss-ed each o - ther.

poco cres. *dim.*

ness .. and peace have kiss-ed each o - - ther, each o - - ther. . .

poco cres. *dim.* *poco ritard.*

GOD HATH APPOINTED A DAY.

CHORUS. *a tempo.*

pp Mer-cy and truth, mer-cy and truth, . . . mer-cy and . . . truth are met to-gether, *mf* *dim.*

CHORUS. *pp* Mer-cy and truth, mer-cy and truth, . . . mer-cy and truth are met to-gether, *mf* *dim.*

CHORUS. *pp* Mer-cy and truth, mer-cy and truth, . . . mer-cy and truth are met to-gether, *mf* *dim.*

pp CHORUS. Mer-cy and truth, mer-cy and truth, . . . mer-cy and truth, *mf* *dim.*

pp a tempo.

pp righteous-ness and peace are met . . . to-gether, *pp* righteous-ness and peace are met to-gether, *pp* righteous-ness and peace are met to-gether, *pp* righteous-ness and peace are met to-gether, *pp* righteous-ness and peace, and peace, . . .

poco rall. al fine.

- ge - ther, righteous-ness and peace, *poco rall. al fine.* righteous-ness and peace. . . .

- ge - ther, righteous-ness and peace, *poco rall. al fine.* righteous-ness and peace. . . .

- ge - ther, righteous-ness and peace, *poco rall. al fine.* righteous-ness and peace. . . .

. . . and peace, righteous-ness and peace. *poco rall. al fine.* righteous-ness and peace. *dim.* *pp*

GOD HATH APPOINTED A DAY.

Allegro. $\text{♩} = 76.$

pp Thanks be to God, *pp* thanks be to God,

pp Thanks be to God, *pp* thanks be to God,

pp Thanks be to God, *pp* thanks be to God,

pp Thanks be to God, *pp* thanks be to God,

mf poco marcato. (Voices alone.) *mf* (Voices alone.) *f molto marcato.*

thanks be to God, . . . thanks be to

thanks be to God, . . . thanks be to

thanks be to God, . . . thanks be to

thanks be to God, . . . thanks be to

cres. *f* *Ped.*

dim. *Allegro con spirito.* *f marcato.*

God. . . . Thanks be to God, which giveth us the vic-to-ry, thanks be to God, which

dim. *f marcato.*

God. . . . Thanks be to God, which giveth us the vic-to-ry, thanks be to God, which

dim. *f marcato.*

God. . . . Thanks be to God, which giveth us the vic-to-ry, thanks be to God, which

dim. *f marcato.*

God. . . . Thanks be to God, which giveth us the vic-to-ry, thanks be to God, which

dim. *Allegro con spirito.* $\text{♩} = 88.$ *f marcato.*

GOD HATH APPOINTED A DAY.

ff
 giv-eth us the vic-to-ry, thanks be to God, thanks be to God, thanks be to God,
 giv-eth us the vic-to-ry, thanks be to God, thanks be to God, thanks be to God,
 giv-eth us the vic-to-ry, thanks be to God, thanks be to God, thanks be to God,
 giv-eth us the vic-to-ry, thanks be to God, thanks be to God, thanks be to God,

Solo. mf
 thanks be to God, which giv-eth us the vic-to-ry throughour Lord Je-sus Christ.
Solo. mf
 thanks be to God, which giv-eth us the vic-to-ry throughour Lord Je-sus Christ.
Solo. mf
 thanks be to God, which giv-eth us the vic-to-ry throughour Lord Je-sus Christ.
Solo. mf
 thanks be to God, which giv-eth us the vic-to-ry throughour Lord Je-sus Christ.
 (Voices alone.) *Organ. f*

CHORUS.
 Thanks be to God, which giveth us the vic-to-ry, thanks be to God, which giveth us the vic-to-ry, which
CHORUS.
 Thanks be to God, which giveth us the vic-to-ry, thanks be to God, which giveth us the vic-to-ry, which
CHORUS.
 Thanks be to God, which giveth us the vic-to-ry, thanks be to God, which giveth us the vic-to-ry,
CHORUS.
 Thanks be to God, which giveth us the vic-to-ry, thanks be to God, which giveth us the vic-to-ry,

GOD HATH APPOINTED A DAY.

giveth us the vic - to - ry, which giv - eth us the vic - to - ry, which giv - eth us the vic - to - ry, which giv - eth us the vic - to - ry, the vic - to - ry, which . . . giv - eth which giv - eth us the vic - to - ry, the vic - to - ry,

. . . eth us the vic - to - ry, through our . . . Lord, . . . eth us . . . the vic - to - ry . . . through our . . . Lord, us, . . . which giv - eth us the vic - to - ry through our . . . Lord, which which giv - eth us . . . the vic - to - ry, which

which giv - eth us the vic - to - ry, which giv - eth us the which giv - eth us the vic - to - ry, which giv - eth us the vic - to - ry, giv - eth us the vic - to - ry, which giv - eth us the vic - to - ry, giv - eth us the vic - to - ry, which giv - eth us the vic - to - ry,

GOD HATH APPOINTED A DAY.

accel. e cres.
 vic-to-ry, thanks be to God, which giv-eth us the vic-to-ry, the vic-to-ry, the vic-to-ry.
accel. e cres.
 vic-to-ry, thanks be to God, which giv-eth us the vic-to-ry, the vic-to-ry, the vic-to-ry.
accel. e cres.
 thanks be to God, which giv-eth us the vic-to-ry, the vic-to-ry, the vic-to-ry.
accel. e cres.
 thanks be to God, which giv-eth us the vic-to-ry, the vic-to-ry, the vic-to-ry.

a tempo.
 A - - - men, A - men, A - - - men, . . A - - .
 A - - - men, A - men, A - - - men, A .
 A - - - men, A - men, A - - - men, A -
 A - - - men, A - men, A - - - men, A .

a tempo.
 A - - - men, A - men, A - - - men, A -

sempre ff ri - tar - dan - do. *Adagio.*
 - men, which giv-eth us the vic-to-ry thro' our Lord Je - sus Christ. A - men.
sempre ff
 - men, which giv-eth us the vic-to-ry thro' our Lord Je - sus . . Christ. A - men.
sempre ff
 - men, which giv-eth us the vic-to-ry thro' our Lord Je - sus Christ. A - men.
sempre ff
 - men, which giv-eth us the vic-to-ry thro' our Lord Je - sus . . Christ. A - men.
 ri - tar - dan - do. *Adagio.*

I am Alpha and Omega.

Revelation i. 8;
and the Sanctus.

AN ANTHEM FOR TRINITY-TIDE, OR GENERAL USE.

JOHN STAINER.

London: NOVELLO, EWER, AND CO, 1, BERNERS STREET (W.) and 80 & 81, QUEEN STREET (E.C.)

Maestoso.

ORGAN.
♩ = 100.

Ped.

CHORUS. SOPRANO.

ALTO.

TENOR.

BASS. *f* *ff*

I am Al - pha and O - - me - ga, the be -

dim. *rall.* *tempo.*

- gin - ning and the end - ing, saith the Lord; which is, and which

dim. *rall.* *p* *p* *tempo.*

Also published in Novello's Tonic Sol-fa Series, No. 204, price 1d.

I AM ALPHA AND OMEGA.

The musical score is written for a vocal soloist and piano accompaniment. It is in the key of B-flat major (two flats) and 4/4 time. The score is divided into three systems. The first system contains the first line of lyrics. The second system contains the second line of lyrics. The third system contains the third line of lyrics. The piano part features a steady accompaniment with chords and moving lines. Dynamics include *cres.* (crescendo), *f* (forte), and *ff* (fortissimo).

cres. was, and which is to come, which is, and which was, and which

which is, and which was, and which

cres. the Al-migh-ty, the Al-migh-ty, the Al-migh-ty, the Al-migh-ty, is to come, the Al-migh-ty, the Al-migh-ty, is to come, the Al-migh-ty, the Al-migh-ty,

cres. the Al-migh-ty, the Al-migh-ty, is to come, the Al-migh-ty, the Al-migh-ty, is to come, the Al-migh-ty, the Al-migh-ty,

cres. I am Al-pha and O - - me-ga, the be-gin-ning and the I am Al-pha and O - - me-ga, the be-gin-ning and the I am Al-pha and O - - me-ga, the be-gin-ning and the I am Al-pha and O - - me-ga, the be-gin-ning and the

I AM ALPHA AND OMEGA.

end - ing, saith the Lord; which is, and which was,
 end-ing, saith the Lord; which is, and which was,
 end - - ing, saith the Lord; which is, and which was, and which
 end - - ing, saith the Lord; which is, and which was, and which

and which is to come, the Al-migh-ty, which was, . . and is, . . and is to
 and which is to come, the Al-migh-ty, which was, . . and is, . . and is to
 is to come, the Al-migh-ty, which was, . . and is, . . and is to
 is to come, the Al-migh-ty, which was, . . and is, . . and is to

come, the be-gin-ning and the end-ing,
 come, the be-gin-ning and the end-ing, the be-
 come, the be-gin-ning and the end-ing, the be-gin-ning and the
 come, the be-gin-ning and the end-ing, the be-gin-ning

I AM ALPHA AND OMEGA.

the be-gin-ning and . . the end-ing. I am Al-pha and
 - gin-ning and the end-ing, the end-ing. I am Al-pha and
 end-ing, and the end-ing. I am Al-pha and
 and the end - - ing, the end-ing. I am Al-pha and

fff

Ped. Sves.

O - - me-ga, the be-gin-ning and the end - ing, saith the Lord.
 O - - me-ga, the be-gin-ning and the end - ing, saith the Lord.
 O - - me-ga, the be-gin-ning and the end - ing, saith the Lord.
 O - - me-ga, the be-gin-ning and the end - ing, saith the Lord.

rall.

rall.

rall.

rall.

rall.

Adagio. *Andante.* SOLO. SOPRANO (OR TENOR).
 Ho - ly, Ho - ly,
 Ho - ly, Ho - ly,
 Ho - ly, Ho - ly,

Adagio. *Andante.* $\text{♩} = 80.$
pp Sw. *p*
senza Ped.

I AM ALPHA AND OMEGA.

Ho - ly, Lord God of Hosts, . . Heav'n and earth are

cres.

full of Thy glo - ry; Glo - ry be to Thee, O Lord, glo - ry be to

dim. *cres.* *dim.*

f *dim.* *cres.* *dim.*

Thee, O Lord most High, most High. A - men, A - men.

pp *pp*

Soft Ped.

CHORUS.
SOPRANO. Ho - ly, Ho - ly, Ho - ly, Lord God of Hosts, *cres.*

ALTO. Ho - ly, Lord God of Hosts, *cres.*

TENOR. Ho - ly, Ho - ly, Lord God of Hosts, *cres.*

BASS. Ho - ly, Ho - ly, Ho - ly, Lord God of Hosts, *cres.*

p *cres.*

Ped. *P.* *P.* *P.* *P.* *P.* *P.* *P.*

I AM ALPHA AND OMEGA.

Heav'n and earth are full of Thy glo - ry; Glo - ry be to Thee, O Lord,

Heav'n and earth are full of Thy glo - ry; Glo - ry be to Thee, O Lord,

Heav'n and earth are full of Thy glo - ry; Glo - ry be to Thee, O Lord,

Heav'n and earth are full of Thy glo - ry; Glo - ry be to Thee, O Lord,

glo - ry be to Thee, O Lord most High, most High. A - men, A -

glo - ry be to Thee, O Lord most .. High, most .. High. A - men, A -

glo - ry be to Thee, O Lord most .. High, most .. High. A - men, A -

glo - ry be to Thee, O Lord most High, most High. A - men.

men, A - men, A - men.

men, A - men, A - men.

men, A - men, A - men.

men, A - men, A - men.

I am Alpha and O - me - ga, the be - gin - ning and the end - ing, saith the Lord. A - men.

Blessed be the Name of the Lord.

HARVEST ANTHEM.

HENRY GADSBY.

Ps. cxlii. 2, 5; civ. 13, 14.

Allegro.

SOPRANO. *f* Bless-ed be the Name of the Lord from this time forth and for

ALTO. *f* Bless-ed be the Name of the Lord from this time forth and for

TENOR. *f* Bless-ed be the Name of the Lord from this time forth and for

BASS. *f* Bless-ed be the Name of the Lord from this time forth and for

ORGAN. *Allegro.*
♩ = 120.

ev - er-more, bless-ed be the Name of the Lord from this time forth and for

ev - er-more, bless-ed be the Name of the Lord from this time forth and for

ev - er-more, bless-ed be the Name of the Lord from this time forth and for

ev - er-more, bless-ed be the Name of the Lord from this time forth and for

cres. ev - er-more, bless-ed be the Name of the Lord, *cres.* bless-ed be the Name of the Lord,

cres. ev - er-more, bless-ed be the Name of the Lord, *cres.* bless-ed be the Name of the Lord,

cres. ev - er-more, bless-ed be the Name of the Lord, *cres.* bless-ed be the Name of the Lord,

cres. ev - er-more, bless-ed be the Name of the Lord, *cres.* bless-ed be the Name of the Lord,

Also published in Novello's Tonic Sol-fa Series, No. 241, price 1½d.

(241)

BLESSED BE THE NAME OF THE LORD.

poco rall. *a tempo.*

bless-ed be the Name of the Lord, blessed be the Name of the Lord from this time forth and for
 bless-ed be the Name of the Lord, blessed be the Name of the Lord from this time forth and for
 bless-ed be the Name of the Lord, blessed be the Name of the Lord from this time forth and for
 bless-ed be the Name of the Lord, blessed be the Name of the Lord from this time forth and for

poco rall. *a tempo.*

ev - er - more. . . . Who is like un-to the Lord our God, that
 ev - er - more. . . . Who is like un-to the Lord our God, that
 ev - er - more. . . . Who is like un-to the Lord our God, that
 ev - er - more. . . . Who is like un-to the Lord our God, that

dim. *p*

cres.
 hath His dwelling so high, and yet humbleth Himself to be - hold the things that
 hath His dwelling so high, and yet humbleth Himself to be - hold the things that
 hath His dwelling so high, and yet humbleth Himself to be - hold the things that
 hath His dwelling so high, and yet humbleth Himself to be - hold the things that

cres.

(242)

BLESSED BE THE NAME OF THE LORD.

are in hea-ven and earth? Who is like un-to the Lord our God, that

are in hea-ven and earth? Who is like un-to the Lord our God, that

are in hea-ven and earth? Who is like un-to the Lord our God, that

are in hea-ven and earth? Who is like un-to the Lord our God, that

hath His dwelling so high, and yet hum-bleth Him-self to be-hold the things that

hath His dwelling so high, and yet hum-bleth Himself to be-hold the things that

hath His dwelling so high, and yet hum-bleth Himself to be-hold the things that

hath His dwelling so high, and yet hum-bleth Himself to be-hold the things that

are in hea-ven and earth? He wa-ter-eth the hills from a-bove,

are in earth? He wa-ter-eth the hills from a-bove, He

are in earth?

are in earth? He

BLESSED BE THE NAME OF THE LORD.

The earth is fill'd with the fruit of Thy works, is
 wa-ter-eth the hills from a - bove. The earth is fill'd with the fruit of Thy works, is
 wa-ter-eth the hills from a - bove.

fill'd with the fruit of Thy works,
 fill'd with the fruit of Thy works,

mf He bring-eth forth grass for the cat-tle, and green
mf He bring-eth forth grass for the cat-tle, and green

He bringeth forth grass for the cat-tle, and green
 He bring - eth forth grass, and green
 herb for the ser-vice of men, He bringeth forth grass for the cat-tle,
 herb for the ser-vice of men, He bring - eth forth grass

p

BLESSED BE THE NAME OF THE LORD.

herb for the ser-vice of men, . . . and green herb for the ser-vice of men.

herb for the ser-vice of men, and green herb for the ser-vice of men.

green herb for the ser-vice of men, green herb for the ser-vice of

green herb for the ser-vice of men. green herb for the ser-vice of

fp Bless - ed, bless - ed, *cres.* bless - ed, bless - ed, *ff* bless - ed be the

fp Bless - ed, bless - ed, *cres.* bless - ed, bless - ed, *ff* bless - ed be the

fp men. . . Bless - ed, *cres.* bless - ed, bless - ed, *ff* bless - ed be the

men. . . Bless - ed, *cres.* bless - ed, bless - ed, *ff* bless - ed be the

fp Name of the Lord from this time forth and for ev - er-more, *cres.* bless - ed be the

Name of the Lord from this time forth and for ev - er-more, *ff* bless - ed be the

Name of the Lord from this time forth and for ev - er-more, *ff* bless - ed be the

Name of the Lord from this time forth and for ev - er-more, *ff* bless - ed be the

BLESSED BE THE NAME OF THE LORD.

Name of the Lord from this time forth and for ev - er-more, bless - ed be the
 Name of the Lord from this time forth and for ev - er-more, bless - ed be the
 Name of the Lord from this time forth and for ev - er-more, bless - ed be the
 Name of the Lord from this time forth and for ev - er-more, bless - ed be the

cres. *ff* *rall.*
 Name of the Lord, bless-ed be the Name of the Lord, bless-ed be the Name of the Lord,
 Name of the Lord, bless-ed be the Name of the Lord, bless-ed be the Name of the Lord,
 Name of the Lord, bless-ed be the Name of the Lord, bless-ed be the Name of the Lord,
 Name of the Lord, bless-ed be the Name of the Lord, bless-ed be the Name of the Lord,

cres. *ff* *rall.*
 Name of the Lord, bless-ed be the Name of the Lord, bless - - ed,
 Name of the Lord, bless-ed be the Name of the Lord, bless - - ed,

a tempo.
 bless-ed be the Name of the Lord from this time forth and for ev - er - more,
 bless-ed be the Name of the Lord from this time forth and for ev - er - more,
 bless-ed be the Name of the Lord from this time forth and for ev - er - more,
 bless - ed be the Name of the Lord from this time forth and for ev - er - more,
a tempo.

BLESSED BE THE NAME OF THE LORD.

First system of the musical score. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics: "bless - ed, bless - ed, bless - ed be the Name of the Lord, bless - ed,". The bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

Second system of the musical score. It consists of five staves. The top four staves are vocal parts with lyrics: "bless - ed, blessed be the Name of the Lord from this time forth and for ev -". The bottom staff is the piano accompaniment. Above the first vocal staff, the word "rall." is written. Above the piano staff, the word "rall." is also written.

Third system of the musical score. It consists of five staves. The top four staves are vocal parts with lyrics: "er - - - more.". The bottom staff is the piano accompaniment. Above the piano staff, the word "ped. doppio." is written. The system concludes with a double bar line.

Sing, O Heavens.

Isa. xlix. 13; St. Luke ii. 11;
St. Matthew xxi. 9; &c.

ANTHEM FOR CHRISTMAS.

BERTHOLD TOURS.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Allegro ma non troppo.

ORGAN.
♩ = 104.

CHORUS. SOPRANO.
Sing, O hea-vens, sing, O hea-vens, and be joy-ful, O earth, sing, O

ALTO.
Sing, O hea-vens, sing, O hea-vens, and be joy-ful, O earth, sing, O

TENOR.
Sing, O hea-vens, sing, O hea-vens, and be joy-ful, O earth, sing, O

BASS.
Sing, O hea-vens, sing, O hea-vens, and be joy-ful, O earth, sing, O

marcato.

hea-vens, sing, O hea-vens, and be joy-ful, O earth; and break forth in - to

hea-vens, sing, O hea-vens, and be joy-ful, O earth; and break forth in - to

hea-vens, sing, O hea-vens, and be joy-ful, O earth; and break forth in - to

hea-vens, sing, O hea-vens, and be joy-ful, O earth; and break forth in - to

marcato.

Also published in Novello's Tonic Sol-fa Series, No. 129, price 1½d.

SING, O HEAVENS.

sing - ing, and break forth in - to sing - ing, O mountains, O mountains, O mount -
 sing - ing, and break forth in - to sing - ing, O mountains, O mountains, O mount -
 sing - ing, and break forth in - to sing - ing, O mountains, O mountains, O mount -
 sing - ing, and break forth in - to sing - ing, O mountains, O mountains, O mount -

mf Sing, O hea - vens, sing, O hea - vens, and be joy - ful, O earth, O
mf Sing, O hea - vens, sing, O hea - vens, and be joy - ful, O earth, O
 - ains, Sing, O hea - vens, and be joy - ful, O earth, sing, O
 - ains, and be joy - ful, O earth, O

mf earth, O earth, and be joy - ful, O earth, sing, O
 earth, O earth, and be joy - ful, O earth, sing, O
 hea - vens, and be joy - ful, and be joy - ful, O earth, sing, O
 earth, O earth, and be joy - ful, O earth, sing, O

SING, O HEAVENS.

heaven, and be joy-ful, O earth, sing, O heaven, and be joy-ful, be
 heaven, and be joy-ful, O earth, sing, O heaven, and be joy-ful, be
 heaven, and be joy-ful, O earth, sing, O heaven, and be joy-ful, be
 heaven, and be joy-ful, O earth, sing, O heaven, and be joy-ful, be

ritardando.
 joy-ful, be joy-ful, be joy-ful, O earth.
 joy-ful, be joy-ful, be joy-ful, O earth.
 joy-ful, be joy-ful, be joy-ful, O earth.
 joy-ful, be joy-ful, be joy-ful, O earth. *a tempo.*

ritardando. *a tempo.*
 joy-ful, be joy-ful, be joy-ful, O earth.
 joy-ful, be joy-ful, be joy-ful, O earth.
 joy-ful, be joy-ful, be joy-ful, O earth.
 joy-ful, be joy-ful, be joy-ful, O earth.

SING, O HEAVENS.

Andante.
SOPRANO. SOLI.

ALTO. For un - to us is born this day . . in the ci - ty of Da - vid a

p

TENOR.

BASS.

Andante. ♩ = 63.

pp

poco rall.

dim.

Più animato.
CHORUS.

Sa-viour,

which is Christ the Lord, which is Christ the Lord. Ho - san - na, Ho -

poco rall.

Più animato. ♩ = 80.

*f**

*senza
Ped.*

cres.

cres.

cres.

cres.

cres.

cres.

cres.

cres.

cres.

cres.

cres.

cres.

cres.

* Organ *ad lib.*

(251)

R

SING, O HEAVENS.

Andante con moto.
SOPRANO SOLO.

Bless-ed is He, . . . bless-ed is He, . . . bless-ed is He that

Andante con moto. ♩ = 76.
p *sempre legato.*

com-eth in the Name, in the Name of the Lord, in the Name of the Lord.

dim.
CHORUS. *pp*
TENOR & BASS. Bless-ed is He that

Bless-ed is He that com-eth, bless-ed is He, . . . is

CHORUS. SOPRANO & ALTO. *pp*
Bless-ed is He that com-eth in the
com-eth, Bless-ed is

Poco più Andante.
He, is He, is He, . . . He that cometh in the Name of the Lord. . . .

Name, in the Name of the Lord, in the Name of the Lord. . . .

He, He that com-eth, in the Name of the Lord. . . .

Poco più Andante.
pp

SING, O HEAVENS.

Più animato. *cres.* *ff* *Allegro maestoso.*

Ho - san - na, Ho - san - na, Ho - san - na in the High - est.

Ho - san - na, Ho - san - na, Ho - san - na in the High - est.

Ho - san - na, Ho - san - na, Ho - san - na in the High - est.

Più animato. ♩ = 84. *Allegro maestoso. ♩ = 69.*

f *ff Organ.*

senza Ped. *Ped.*

To God on high be glo - ry, to God on high be glo - ry, to God . . be

To God on high be glo - ry, to God on high be glo - ry, to God . . be

To God on high be glo - ry, to God on high be glo - ry, to God be

To God on high be glo - ry, to God on high be glo - ry, to God . . be

Più Andante. *pp* *rallentando.*

glo-ry, to God . . be glo-ry, and peace . . on earth to

glo-ry, to God . . be glo-ry, and peace . . on earth to

glo-ry, to God . . be glo-ry, and peace . . on earth to

glo-ry, to God be glo-ry, and peace . . on earth to

Più Andante. *p* *pp* *rallentando.*

* Organ ad lib.
(253)

SING, O HEAVENS.

Tempo lmo.

men, to God on high be glo - ry, to God on high be glo - ry, to God, to God on
 men, to God on high be glo - ry, to God, to God on
 men, to God on high be glo - ry, to
 men, to God on high, to God on high be glo - ry,

Tempo lmo.

high, to God, to God on high, to God on
 high, to God, to God on high, to God on
 God, to God on high, on high, to God on
 to God on high, to God on high, to God, to God on high, on

molto rallentando. *Molto maestoso.* *sempre ff*

high, to God on high, to God on high, to God be glo - ry. O come, all ye faith - ful,
 high, to God on high, to God on high, to God be glo - ry. O come, all ye faith - ful,
 high, to God on high, to God on high, to God be glo - ry. O come, all ye faith - ful,
 high, to God on high, to God on high, to God be glo - ry. O come, all ye faith - ful,

molto rallentando. *Molto maestoso.* $\text{♩} = 58.$ *sempre ff*

SING, O HEAVENS.

Joy-ful and tri-umph-ant, O come ye, O come ye to Beth - le - hem ;

Joy-ful and tri-umph-ant, O come ye, O come ye to Beth - le - hem ;

Joy-ful and tri-umph-ant, O come ye, O come ye to Beth - le - hem ;

Joy-ful and tri-umph-ant, O come ye, O come ye to Beth - le - hem ;

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Joy-ful and tri-umph-ant, O come ye, O come ye to Beth - le - hem ;".

Come and be - hold Him Born, the King of An - gels : O come, let us a - dore Him, O come, let us a -

Come and be - hold Him Born, the King of An - gels : O come, let us a - dore Him, O come, let us a -

Come and be - hold Him Born, the King of An - gels : O come, let us a -

Come and be - hold Him Born, the King of An - gels : O come, let us a -

The second system continues with four vocal staves and piano accompaniment. The lyrics are: "Come and be - hold Him Born, the King of An - gels : O come, let us a - dore Him, O come, let us a -". The piano part includes the instruction "senza Ped." (senza Pedale).

- dore Him, O come, let us a - dore Him, — Christ the Lord. A - - men.

- dore Him, O come, let us a - dore Him, — Christ the Lord. A - - men.

- dore Him, O come, let us a - dore Him, — Christ the Lord. A - - men.

- dore Him, O come, let us a - dore Him, — Christ the Lord. A - - men.

The third system continues with four vocal staves and piano accompaniment. The lyrics are: "- dore Him, O come, let us a - dore Him, — Christ the Lord. A - - men." The piano part includes the instructions "ritardando." and "Adagio." and ends with "Ped." (Pedale).

Turn Thee again, O Lord.

Psalms xc. 13.

ANTHEM FOR FOUR VOICES.

THOMAS ATTWOOD.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 50 & 51, QUEEN STREET (E.C.)

Larghetto.
SEMI-CHORUS.

SOPRANO. Turn Thee a - gain, O Lord, at the last, turn Thee, turn Thee, O

ALTO. Turn Thee a - gain, O Lord, at the last, turn Thee, turn Thee, O

TENOR. Turn Thee a - gain, O Lord, at the last, turn Thee, turn Thee, O

BASS. Turn Thee a - gain, O Lord, at the last, O

ORGAN. *p* *Diaps.*

Lord, at the last, and be gra - cious, be gra - cious un - to Thy

Lord, at the last, be gra - cious un -

Lord, at the last, and be gra - cious un - to Thy ser -

Lord, at the last, and be gra - cious un - to Thy

ser - vants, un - to Thy ser - vants, be gra - cious, be gra - cious un - to Thy ser - vants.

to Thy ser - vants, Thy ser - vants.

vants, be gra - cious, be gra - cious un - to Thy ser - vants.

ser - vants, be gra - cious, be gra - cious un - to Thy ser - vants.

TURN THEE AGAIN, O LORD.

VERSE.

Turn Thee a - gain, O Lord, at the last, turn Thee,

Turn Thee a - gain, O Lord, at the last, turn Thee,

Turn Thee a - gain, O Lord, at the last, turn Thee, turn Thee,

Turn Thee a - gain, O Lord, at the last, turn Thee,

turn Thee, turn Thee, turn Thee, turn Thee a - gain, O

turn Thee, turn Thee, turn Thee, turn Thee a - gain, O

turn Thee, turn, turn Thee, turn Thee, turn Thee a - gain, O

turn Thee, turn Thee, turn Thee, O

Lord, at the last, and be gra - cious, be gra - cious un - to Thy ser -

Lord, at the last, and be gra - cious un - to Thy ser -

Lord, at the last, and be gra - cious un - to Thy ser -

Lord, at the last, un - to Thy ser -

TURN THEE AGAIN, O LORD.

- vants, be gra - cious, be gra - cious un - to Thy ser - - vants.

- vants, be gra - cious un - to Thy ser - - vants.

- vants, be gra - cious un - to Thy ser - - vants.

- vants, be gra - cious un - to Thy ser - - vants.

Ped.

CHORUS.
Turn Thee a - gain, O Lord, . . at the last, turn Thee, turn Thee, O

CHORUS.
Turn Thee a - gain, O Lord, at the last, turn Thee, turn Thee, O

CHORUS.
Turn Thee a - gain, O Lord, at the last, turn Thee, turn Thee, O

CHORUS.
Turn Thee a - gain, O Lord, at the last, O

pp

Lord, at the last, . . and be gra - cious, be gra - cious un - to Thy

Lord, at the last, be gra - cious un -

Lord, at the last, . . and be gra - cious un - to Thy ser - -

Lord, at the last, and be gra - cious un - - to Thy

TURN THEE AGAIN, O LORD.

ser-vants, un-to Thy ser-vants, be gra-cious, be gra-cious un-to Thy ser - -
 - to Thy ser - - vants, Thy ser - -
 vants, be gra-cious, be gra-cious un-to Thy ser - -
 ser - - vants, be gra-cious, be gra-cious un-to Thy ser - -

A - - men,
 - vants. A - - men, A - - men, A - -
 - vants. A - - men, A - - men, A - - men,
 - vants. A - - men, A - - men, A - - men,
 - vants. A - - men, A - - men, A - -

A - men,
 - - - men, A - - - men, A - men.
 A - - men, A - men, A - men, A - - men.
 A - - men, A - - men, A - men.
 - - - men, A - men, A - men, A - - men.

From all that dwell below the skies.

CHORAL HYMN.

THOMAS ATTWOOD WALMSLEY, M.A., Mus. Doc.

TREBLE. From all that dwell be - low the skies, Let the Cre - a - tor's

ALTO. From all that dwell be - low the skies, Let the Cre - a - tor's

TENOR
(8ve. lower). From all that dwell be - low the skies, Let the Cre - a - tor's

BASS. From all that dwell be - low the skies, Let the Cre - a - tor's

ORGAN.
* = 84.

praise a - rise, Let the Re - deem - er's Name be sung Thro'

praise a - rise, . . Let the Re - deem - er's Name be sung Thro'

praise a - rise, . . Let the Re - deem - er's Name be sung Thro'

praise a - rise, Let the Re - deem - er's

ev' - ry land, by ev' - ry tongue, Thro' ev' - ry land, by ev' - ry tongue, Thro'

ev' - ry land, by ev' - ry tongue, Thro' ev' - ry land, by ev' - ry tongue, Thro'

ev' - ry land by ev' - ry tongue, Thro' ev' - ry land, by ev' - ry tongue, Thro'

Name . . . by ev' - ry tongue, by ev' - ry tongue, Thro'

cres cen - - do. *p*

8ves. *8ves.*

* May be sung first time as Quartett and repeated in Chorus.

FROM ALL THAT DWELL BELOW THE SKIES.

Solo. *cres.*
 ev' - ry land by ev' - ry tongue. E - ter - nal are Thy mer - cies, Lord, E -
 Solo. *cres.*
 ev' - ry land by ev' - ry tongue. E - ter - nal are Thy mer - cies, Lord, E -
 Solo. *cres.*
 ev' - ry land by ev' - ry tongue. Thy mer - cies, Lord, E -
 Solo. *cres.*
 ev' - ry land by ev' - ry tongue. Thy mer - cies, Lord, E -

p
 - ter - nal truth at - tends Thy word, E - ter - nal truth, . . E - ter -
p
 - ter - nal truth at - tends Thy word, E - ter - nal truth, . . E - ter -
p
 - ter - nal truth at - tends Thy word, E - ter - nal truth, E -
p
 - ter - nal truth at - tends Thy word, E - ter - nal truth,

CHORUS.
 . . nal truth at - tends Thy word; Thy praise shall sound from shore to
 CHORUS.
 . . nal truth at - tends Thy word; Thy praise shall sound, . .
 CHORUS.
 - ter - nal truth at - tends Thy word; Thy praise shall sound, . . Thy praise shall sound, . . shall
 CHORUS.
 . . Eternal truth at - tends Thy word; Thy praise shall sound, Thy praise shall

FROM ALL THAT DWELL BELOW THE SKIES.

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Grant us Thy Peace.

(DA NOBIS PACEM)

MOTETT FOR FOUR VOICES WITH ORCHESTRAL ACCOMPANIMENTS.*

F. MENDELSSOHN BARTHOLDY.

London: NOVELLO, EWER AND CO., 1 Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Andante.

PIANO. $\text{♩} = 76.$

Andante. 1st Cello. *p* 2nd Cello. Bass. & D. Bass.

cres.

dim. *p* *dim.*

CHORUS. BASS.

dolce.

p *sf*

Grant us Thy peace, Al - migh - ty Lord, Thou Source of
Da no - bis pa - cem Do - mi - ne, Da no - bis

ev' - ry bless - ing! Fee - ble and frail,
per - du - ra - re non e - nim est,

cres.

* These accompaniments (which may be obtained of the Publishers, price 2s. 6d.) are for 3 Violins, 2 Flutes, 2 Clarionets Viola, 2 Violoncellos, 2 Bassoons and Double Bass.

GRANT US THY PEACE.

trust we Thy word, All things in Thee pos - sess - -
 qui va - li - de, pro no - bis pos - - set sta - -

dim. *p*

- ing. In Thee is our hope . . . and
 - re. Quam tu nos - tra spes . . . et

p *cres.* *sf* *p*

safe - - - ty.
 sa - - - lus.

dim. *p*

CHORUS. ALTO. *dolce.*
 Grant us Thy peace, Al - migh - ty Lord, Thou Source of
 Da no - bis pa - cem Do - mi - ne, Da no - - bis

BASS.
 O grant us . . . Thy peace, Al -
 Da no - - bis . . . pa - - cem, O

Fl. & Cl. *pp* *sf*

GRANT US THY PEACE.

ev' - ry bless - - - ing! Fee - ble and frail,
per - du - ra - - - re, non e - nim est,

- migh - ty Lord! Fee - ble and frail, fee - ble and
Do - mi - ne, non e - nim est, non e - nim

trust we Thy word, All things in Thee . . . pos - sess - - -
qui va - li - de, pro no - bis pos - set sta - - -

frail, trust we Thy word, All things in
est, qui va - li - de, pro no - bis

ing, In Thee is our hope . . . and
re, Quam tu nos - tra spes . . . et

Thee pos - sess - ing, In Thee is our hope
pos - set sta - re, Quam tu nos - tra spes,

safe - - ty.
sa - - lus.

and safe - - ty.
et sa - - lus.

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GRANT US THY PEACE.

CHORUS. TREBLE.

mf
Grant us Thy peace, Al - migh - ty Lord! Thou
Da no - bis pa - cem Do - mi - ne, Da

ALTO.

mf
Grant us Thy peace, Al - migh - ty Lord! Thou
Da no - bis pa - cem Do - mi - ne, Da

TENOR (Sve. lower).

mf
Grant us Thy peace, Al - migh - ty Lord! Thou
Da no - bis pa - cem Do - mi - ne, Da

BASS.

mf
Grant us Thy peace, Al - migh - ty Lord! Thou
Da no - bis pa - cem Do - mi - ne, Da

f
mf Tutti.
Str. & Wind.

dim. *p* *cres.*
Source of ev' - ry bless - ing, Fee - ble and frail,
no - bis per - du - ra - - re non e - nim est,
dim. *cres.*
dim. *p* *cres.*
Source of ev' - ry bless - ing, Fee - ble and frail,
no - bis per - du - ra - - re non e - nim est,
dim. *cres.*
dim. *p* *cres.*
Source of ev' - ry bless - ing, Fee - ble and frail,
no - bis per - du - ra - - re non e - nim est,
dim. *p* *cres.*

GRANT US THY PEACE.

trust we Thy word, All things in Thee.. pos - sess - - ing,
 qui va - li - de pro no - bis pos - set sta - - re,

trust we Thy word, All things in Thee.. pos - sess - - ing,
 qui va - li - de pro no - bis pos - set sta - - re,

trust we Thy word, All things in Thee.. pos - sess - - ing, all pos -
 qui va - li - de pro no - bis pos - set sta - - re, pos - set

trust we Thy word, All things in Thee.. pos - sess - - ing,
 qui va - li - de pro no - bis pos - set sta - - re,

cres.
 In Thee is
 Tu nos - tra

cres.
 In Thee.. is hope, is
 Tu nos - tra, nos - tra

p cres.
 - sess - ing. In Thee is hope, .. is hope, is
 sta - re tu nos - tra spes, .. tu nos - tra

p cres.
 In Thee is our hope, in Thee is
 Quam tu nos - tra spes, tu nos - tra

dim. p cres. sf cres. sf

GRANT US THY PEACE.

dim. *p* dim.

hope and safe - - - ty, in Thee is hope and safe - -
spes et sa - - - lus, tu nos - - tra spes et sa - -

dim. *p* dim.

hope and safe - - - ty, in Thee is hope and safe - - -
spes et sa - - - lus, tu nos - - tra spes et sa - -

dim. *p* dim.

hope and safe - - - ty, in Thee . . . is hope and
spes et sa - - - lus, tu nos - - tra spes et

dim. *p* dim.

hope and safe - - - ty, in Thee . . . is hope and
spes et sa - - - lus, tu nos - - tra spes et

dim. *p* dim. *p* *Cell.*

Ped. * *Ped.* *

- ty.
- lus.

- ty.
- lus.

safe - - - ty.
sa - - - lus.

safe - - - ty.
sa - - - lus.

pp

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